

VOGUE





Un Air Embaume'

Un Air Embaume'

—the exclusive perfume with a touch of the Orient—and a clinging atmosphere of distinction all its own.

Extract, Toilet Water, Face Powder, Solid Powder, and Rouge (in handsome metal case) Talcum Toilet Powder, Sachet, Vanity Case

At exclusive stores in America

Rigaud

16 Rue de la Poix, Paris



CN00020278



FUTURIST

WOMAN'S MODERN UNDERGARMENT

OFFERINGS AT THE BETTER STORES IN THE KNIT UNDERWEAR DEPARTMENTS

Futurist—so soft, so delicate—the most feminine of undergarments! It clings caressive to the contour. It is worn under the corset where it is unobtrusive as eider-down to timid skin.

Many prefer it in snow white "Lingerie Batiste"—some in Jap Silk the hue of peach blooms.

It comes in many other textures, too.

Voyons: Crepe de Chine, Nainsook, Marquissette, Silk Mull, Mull Combination—in flesh or white. All the better shops have Futurist.

THE FUTURIST COMPANY

320-322 S. Franklin Street, Chicago, U. S. A.

New York Office
111 Fifth Ave.

San Francisco Office
120 Battery Street

This Is Important
only if you are interested in
 the *very best* SHOES, and
 the most extraordinary shoe
 SERVICE in the world.

M^{ESSRS.} Martin & Martin

have opened a new store—their second in New York—at 583 Fifth Avenue, between Forty-seventh and Forty-eighth Streets. The growth of the MARTIN & MARTIN shoe stores in New York and Chicago has been extraordinary, but not surprising. They are founded upon a few very simple ideas—so simple that they are frequently overlooked by merchants who are interested only in quick commercial success. Messrs. MARTIN & MARTIN never have been interested in a *quick* success, but in a *permanent* one. They are not so much interested in *sales* as in *customers*. Men are not employed to *sell* these shoes, but solely to show them and to fit them. The best shoes, properly fitted, require no salesmanship.

These are the very best shoes made—or that can be made—a flat statement, but as true as it is flat. (Because they are the best, they are the most economical shoes you can buy. They cost more per pair than some other shoes, but less per year than any others.)

The service that goes with these shoes is as unusual as the shoes. It is a service in the customer's interest *first*—in the interest of

MARTIN & MARTIN ultimately, of course—but their profit must result, if at all, from your continued satisfaction and patronage.

MARTIN & MARTIN shoes are now worn by a *majority* of fashionable men and women throughout the United States. They are the *unquestioned choice* of those who regard *social correctness* as the first consideration in their dress. Thousands of others buy them because they enjoy quality for its own sake—many buy them for economy alone. *All* who buy them are *better* shod—more *comfortably* and *fashionably* shod—at *less expense per year* than in any other shoes.

You are cordially invited to test these extraordinary claims—in person or by post—*entirely* without risk. Your complete satisfaction is *guaranteed*.

Martin & Martin Shoes

Are Priced at TEN to
 TWENTY DOLLARS

(Those who cannot visit the stores buy satisfactorily by mail. Our fitting charts, simple, accurate, and easily used, will be sent upon request.)

Martin & Martin

*Fine Shoes and Hosiery
 for Men and Women*

New York: 583 Fifth Avenue
 & 1 East Thirty-fifth Street
Chicago: 326 Michigan Avenue
 South

Franklin Simon & Co.

Fifth Avenue, 37th and 38th Sts., New York



Ivory Satin Finery for the Bride's Trousseau

FEMININITY will revel in the beauty of this lovely underwear of ivory white satin combined with Georgette crepe—eloquent expressions of the talented artistes who designed them exclusively for Franklin Simon & Co. Embellishments of Valenciennes, real filet lace and pastel tinted flowers produce an exquisitely artistic ensemble.

<i>Step-in Chemise</i> (No. 1) with Valenciennes lace	12.75
<i>Empire Nightgown</i> (No. 2) with Valenciennes lace	18.50
<i>New Length Chemise</i> (No. 3) with Val and real filet laces	15.75
<i>Bloomer Drawers</i> (No. 3) with Val and real filet laces	18.50
<i>Evening Slip</i> (No. 4) with Valenciennes lace	19.75
<i>Sleeveless Nightgown</i> (No. 5) with Val and real filet laces	21.50
<i>Georgette Bandeau</i> (No. 5A) with Val and real filet laces	7.50

WOMEN'S UNDERWEAR SHOP—Balcony Floor



The perfect tailoring, fine fabrics and beautiful trimmings have an irresistible appeal

ATHENA

UNDERWEAR

FOR WOMEN AND CHILDREN



ATHENA Underwear

THAT pleasing sense of comfort afforded by ATHENA Underwear tells its own story of superfine *quality*. ATHENA is fashioned to fit the figure naturally, without being *stretched* at any point. It is correct in every detail.

Note the striking contrast between ATHENA and ordinary underwear, as shown in the illustrations of Women's Underwear.



Ordinary Underwear

*Ask your local dealer to show you
ATHENA'S seven special features*

MARSHALL FIELD & COMPANY
CHICAGO NEW YORK



BONWIT TELLER & CO.

Paris
19 Rue d' Antin

The Specialty Shop of Originations

Philadelphia
13th and Chestnut Sts.

FIFTH AVENUE AT 38TH STREET. NEW YORK

Modes of Simplicity and Charm in

BATHING FROCKS and SWIMMING SUITS

MIRTH—Swimming suit of oxford wool jersey, with Roman striped border. Bloomers attached 13.75

Same without bloomers 10.75

DURSA—Black taffeta bathing frock, Empire effect, braid trimmed, tucked skirt. Buttoned at shoulder 14.50

CINIL—Bathing frock of soft black taffeta. Surplice bodice, double ruffled skirt 18.50

UNDINE—Black Taffeta bathing frock with sash at waist and satin band at hem 13.75

Bathing cape of wool jersey in black, navy or purple 29.50

SCINTAR—Swimming suit of black wool jersey, trimmed with white braid. Bloomers attached 8.95

RADIA—Slip-on bathing frock of black satin; tucked and plaited front 11.75

CREST—Black satin bathing frock; surplice bodice 16.50

MONTIE—Bathing frock of exceptional quality satin, banded with taffeta at bottom of skirt. Silk cord girdle 18.50



MIRTH



SCINTAR



DURSA



CINIL



UNDINE



RADIA



CREST



MONTIE

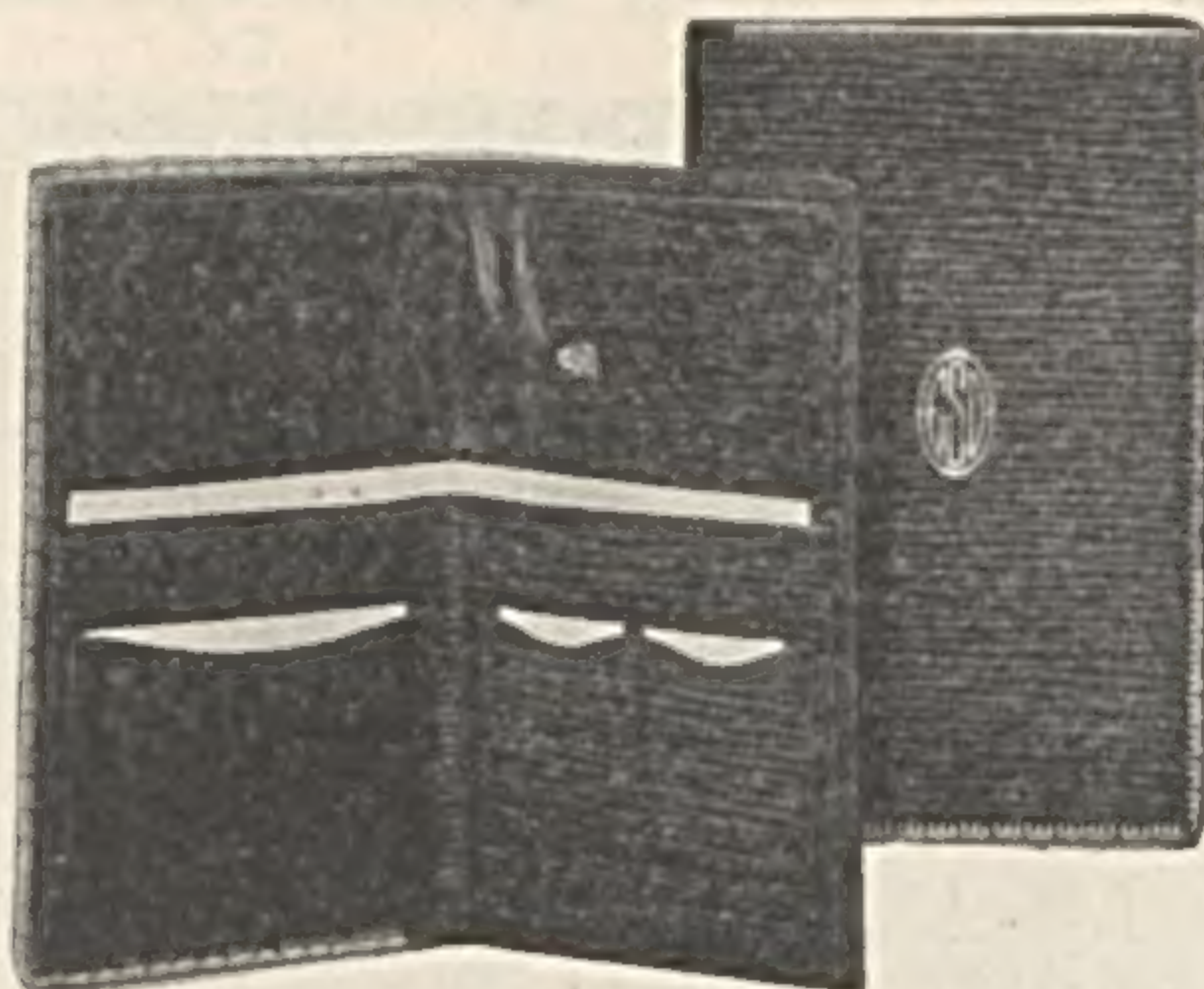
Prices of bandannas, rubber caps, hats and the bathing shoes illustrated will be furnished upon application



Hand bag of finest quality silk, in black or latest Spring colors, framed silk lined coin compartment in center, attached mirror; 6 1/2 inch covered frame, exposed catch, 8 inches deep, soft handle: \$7.00



Solid beaded bag, in colors, exquisite silk linings, mirror and purse attached by chain; bag 7 1/2 inches deep: \$22.00



Handsomeness wallet, to match cigarette case shown below, full-length bill pocket is most accessible, as are the card and stamp pockets. Of various leathers with 14kt. gold mountings. Size 6 3/4 x 4 inches folded: \$35.00. Gold monogram, to order, one inch \$7.00 extra

Modesty About Our Work

When an Orchestra has achieved a triumph, it is proper that the public should applaud—but it is not expected to hear loud cheers from the little man who plays the triangle in the band.



"Tailored" envelope purse, of glazed calfskin leather, pastel shades, attractive silk linings, mirror and framed chamouis-lined purse inside; strap handle at back. Size 6 1/2 x 3 3/4 inches: \$10.50. Gold monogram, to order, 3/8 inch \$3.50 extra



Writing case, shown open and closed, fitted with blotter-pad, calendar, address and note books, 4 extension pockets for stationery, 2 stamp pockets; of glazed calfskin leather, pastel shades, lock and key; size 6 3/4 x 9 1/4 inches folded: \$20.00. Initials stamped on case without charge

Fountain pens, extra from \$2.50



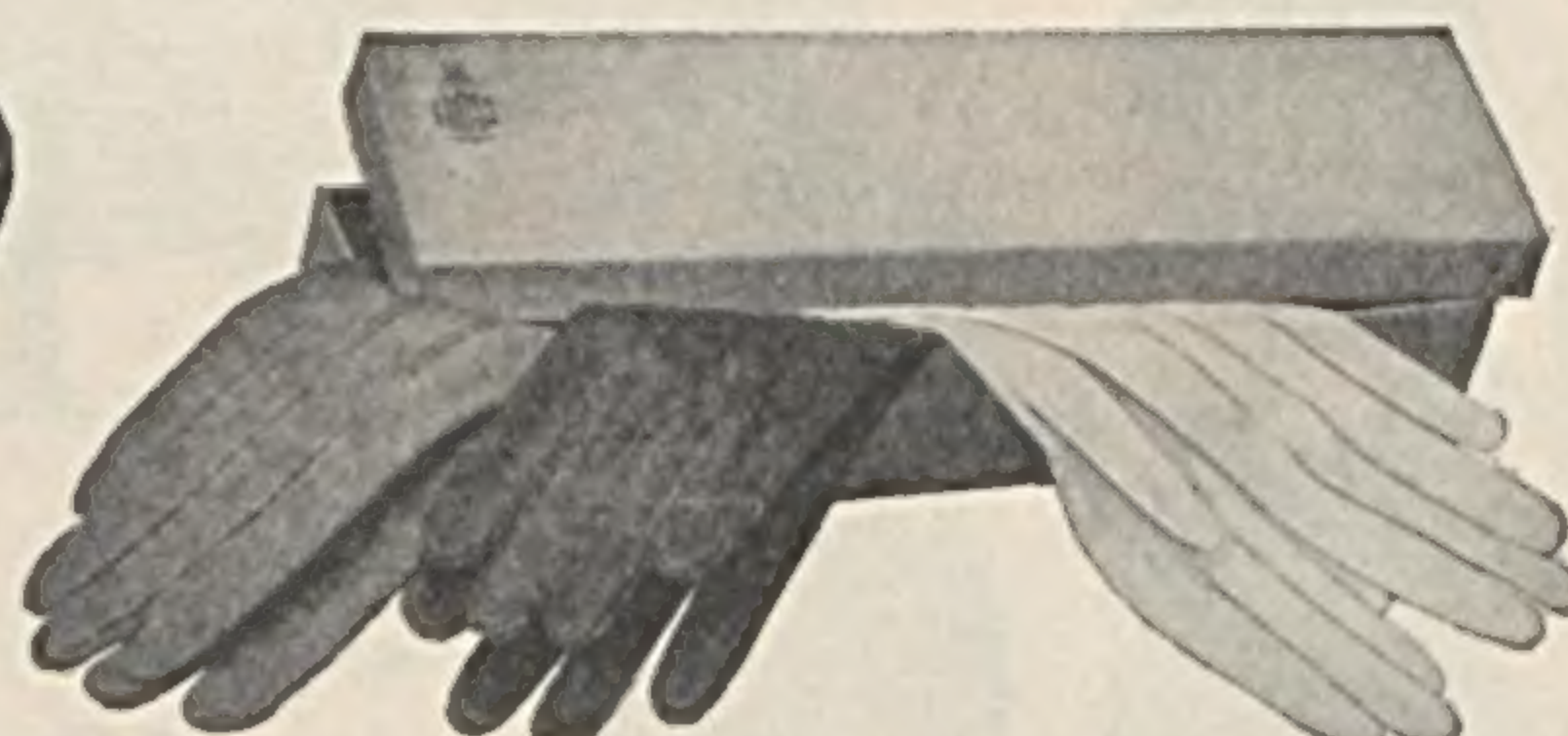
Egg set, plate and removable cup of Royal Worcesterware, solid colors; rack, spoon, salt and pepper shakers of best silver plate; 5 1/2 x 4 1/4 inches: \$12.50



Jam or preserve jar, hand-cut full crystal, "daisy and ribbed" design. Top of colored glass with sterling band, crystal and colored glass spoon. Jar 4 1/2 inch diameter at top, 7 1/4 inches high over all: \$6.00
Cheese and Cracker dish (at right), same design, plate 7 inch diameter: \$6.25



Tea set for "two", of Allerton china, white with floral decoration; tea pot, sugar basin, cream pitcher, service plate, 2 cups and saucers: \$5.75
Serving tray, of highly polished black enamel wicker, tinted rose and leaf decoration; bottom of cretonne-under-glass; 19 x 12 1/2 inches, unfitted \$7.00. Complete with service \$12.75



"Cross" box containing three pairs of famous "Cross" gloves: tan capeskin, grey mocha, white kidskin. For women: \$8.00. For men: \$9.25. Please mention size



Fitted travelling bag for women. "Victoria" design, complete white celluloid toilet and manicure articles. Black or colored morocco leather, moiré silk lining, size 14 inch \$38.00. 16 inch \$40.00. Gold plated monogram, to order extra, 1 1/2 inch, \$3.50



"Double-deck" table for serving or playing cards, 4 folding side leaves, bottom ones held firmly in place by gate-legs. Of solid mahogany, with inlaid border. Table in use 28 x 22 1/4 x 26 1/4 inches high over all. Folded measures 22 1/4 x 7 x 26 1/4 inches high, sturdy and portable. Unfitted \$39.00
Service, of finest silver plate, "Pompeian" design, 3 pieces \$41.50. English "after-noon" tea cups and plates, Royal Worcesterware, each \$5.50. Crystal tea spoons each 20c. Green jade vase, 6 1/4 inches high unfitted \$3.00. Artificial flowers extra



Jewel box, for women, removable tray with ring groove and velvet pad for pins, ample space underneath; of glazed calfskin leather, two gold-bordered stripes in contrasting colors. Silk and velvet lining, lock and key; 6 3/4 x 4 1/2 inches: \$12.50
Initials stamped without charge



Handsome cigarette case, to match wallet shown above, two extension pockets taking 20 cigarettes. Of various leathers, 14kt. gold mountings, gold medallion in center. Size 4 3/4 x 3 3/4 inches folded \$32.00. Engraving monogram \$1.00 extra

Mark Cross

THE WORLD'S GREATEST LEATHER STORES
404 FIFTH AVENUE
NEW YORK

89 Regent St. LONDON 253 Broadway NEW YORK 145 Tremont St. BOSTON

Special Mail-Order Service for Out-of-Town Patrons

Misses' Frocks for Summer Days

A. Checked gingham frock with new extended hip pockets, smart revers and cross-over sash. Pink, green, red or blue and white check. \$6.94

B. Simple organdie frock with deep hem, simple round collar and cuffs, and large sash. French blue, orchid, white, light blue, pink. \$10.74

C. Smart frock of fine voile with a broad white woven stripe. The collar and cuffs are of plain voile. Peach, orchid, blue, rose or green with white stripe. \$13.74

D. Flowered voile frock with dear little ruffles on the skirt and sleeves. Net collar and vestee; ribbon sash. Navy, black, green, Copenhagen, pink or lavender with white. \$9.74

E. Pure linen dress in a simple, but delightfully girlish model with tucks. Copenhagen, pink, lavender, rose, brown, white. \$12.74

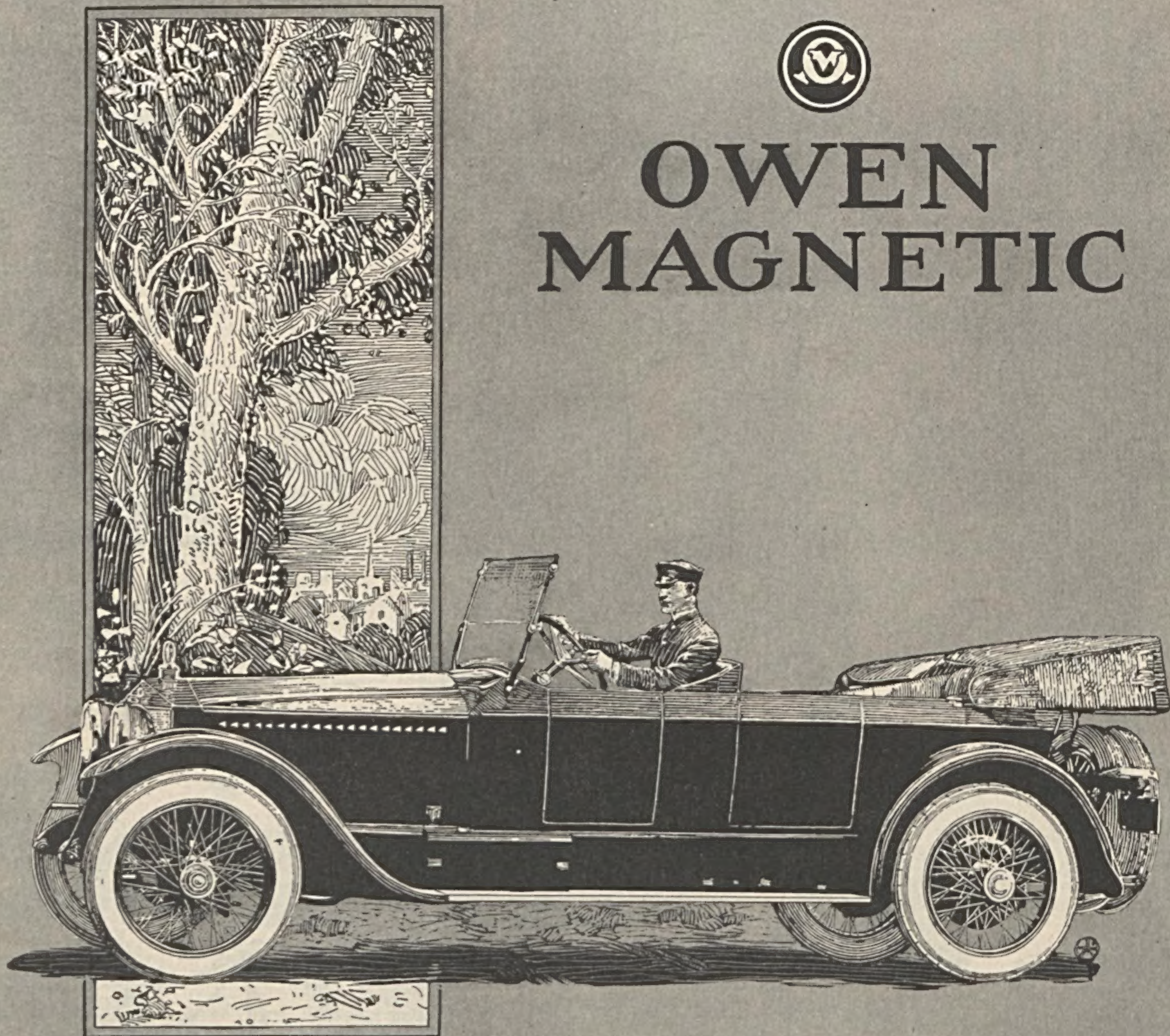
F. Gingham dress in large bright plaids. Smart features are the cuff peplum, the shawl collar and the broad sash. Blue and tan, green plaid, pink plaid, tan plaid, light blue plaid. \$8.94

G. Printed voile frock, so fine that it simulates printed chiffon. Embroidered batiste collar and cuffs. Navy and tan, navy and white, black and white. \$18.74

EACH OF THESE FROCKS MAY BE HAD IN SIZES 14, 16 AND 18 YEARS.

Special Orders Will Be Taken on Size 20 Years.

R. H. Macy & Co.
HERALD SQUARE NEW YORK



Unobtrusive Elegance

THE owner of an Owen Magnetic is classed at once as a connoisseur—one who appreciates a distinguished personal kind of car, different, yet not unconventional.

Smart people have always admired the craftsmanship expressed in the Owen Magnetic. The coach modeling, of course, is done by hand. The complete bodies are built in the same shops as the Rauch & Lang Electric. Here artisans have been fashioning fine coaches for 65 years and fine electric broughams for 17 years.

Their handicraft is unapproachable. Besides building the bodies, these skillful men do the

painting, upholstering and finishing. Interior and exterior colors are at the option of the purchasers, as is upholstery.

It is by such attention to details that the Owen Magnetic is noted for its appearance in addition to its mechanical advancements.

Today's Owen Magnetic still has its exclusive superiorities. Engineers have never been able to equal the Entz Magnetic Transmission. Therefore, none but the Owen is a "Car of a Thousand Speeds" and each at finger-tip control.

An attractive brochure, adequately describing the Owen Magnetic, will be mailed upon request.

THE BAKER R & L COMPANY, CLEVELAND, OHIO

Also Builders of Rauland Electrics and Custom Coach Bodies of Quality

Metropolitan Distributors: OWEN MAGNETIC MOTOR SALES CORPORATION, Broadway at 57th Street, New York



FOR EASTER FESTIVITIES

THAT first Easter party that marks the opening of the spring season—the Easter promenade, that formal welcoming of spring—the matinees, the luncheons, the teas that attend this glorious season. There is always a host of festivities this time of year.

On this page we are showing fashions especially selected for this season. They are the very clothes a girl or youthful woman needs to start the spring right, to be worn at home, or to be taken a-traveling. Moderate prices put them within the range of every purse.

Mail orders receive the same careful and prompt attention that would be shown you in person.

Lord & Taylor

38th Street FIFTH AVENUE 39th Street

NEW YORK

16. A jaunty Sport or Street Suit developed in Oxford Cloth, Tweed, navy or black Serge. Trimmed with bone buttons. Sizes 34 to 44. **\$39.50**

Smart French Sport Hat of Taffeta Ribbon. May be obtained in every desired color.

17. A particularly graceful Cape-Coat of fine navy Serge, with a soft convertible collar of blue and white Silk. Sizes 14 to 20. **\$25.00**

Dress Hat of Milan Straw trimmed with burnt ostrich.

18. A very distinctive new Tailleur of navy or black Serge beautifully trimmed with wide black silk braid. Sizes 34 to 44. **\$45.00**

Wing-trimmed Hat of Lisere Straw. In smart color combinations.

19. Smart Slip-on Cape in tailored effect outlined with black silk braid, specially made and specially priced for Easter. Sizes 14 to 20. **\$17.50**

Very individual Hat of Porcupine Straw apple-trimmed. Underbrim faced with Batavia Cloth. In the fashionable spring colors.

20. A navy blue Taffeta Afternoon Dress charmingly tucked. The collar is of Georgette daintily embroidered. Sizes 14 to 20. **\$29.50**

Picturesque Poke Hat of silky Lace Straw and Taffeta trimmed with picot-edged ribbon and clusters of cherries.

The hats illustrated and a host of other charming models are on display at our French Salon.

Juvenile Shoe System
Standard
of the
World

A Beautiful Oxford for Young Girls

DISTINCTIVE pattern, full of good form and good taste—a real delight to girls of twelve to eighteen. It is a Goodyear Welt, made in a full run of sizes and in widths AAA to D. The stylish, tailored lines emphasize the beauty of simplicity so necessary in footwear for growing girls. It also makes the smartest kind of a walking shoe for women who prefer a one inch heel.

Price of Oxfords, \$6.00 to \$9.00
According to size. See illustration.

Price of Boots, \$8.00 to \$12.00
According to size. Have $8\frac{1}{4}$ inch tops.

"The Quality Is Higher Than the Price"

Made in White Buck, Mahogany, Black Calf and Black Kid

Name of dealer will be furnished on request

THE JUVENILE SHOE CORPORATION
OF AMERICA

New York City

ST. LOUIS

San Francisco

*Foreign Selling Agents supplied through the All-Trading Corporation
327 South La Salle Street, Chicago, U. S. A.*



Ask for the style illustrated under the following trade marks:



SPORT WALKS
For Young Women
MADE U.S. PAT. OFF.



FOSTER



MADE IN AMERICA

The full line includes Goodyear Welts and Goodyear Stitchdowns for children of all ages, made over the Juvenile foot-form last. These are sold all over the world at prices ranging from *three to twelve dollars*, under the following trade marks:

Play House Shoes	Kewpie Twins
Fairy Tale Shoes	Dixie Play Shoes
Punch and Judy Play Shoes	
Little Jack Horner Shoes	
Baby Bunting Shoes	

MOON-GLO

A Fantasy Waltz Lullaby



as sung by
Miss Belle Story
of the
NEW YORK HIPPODROME

Words and Music by
C. C. WEBSTER
© J. A. Migel Inc.
PRICE
FIFTY CENTS



"A MIGEL SILK" "MOON-GLO"

REG. U. S. PAT. OFF.

The soft seductive strains of this waltz lullaby make no greater appeal than the alluring tones and the rich shimmering folds of the fabrics that inspired the song and music.

"Moon-Glo" Satin
"Moon-Glo" Crepe

"Moon-Glo" Metecr
"Moon-Glo" Taffeta

In the smartest shops these are the silks used in the creation of dinner and evening gowns—afternoon and street frocks—suits and tailored costumes.

You will find the label in apparel—MOON-GLO by the yard has the name on the selvage.

THE SONG SUCCESS
"Moon-Glo"—a Fantasy
Waltz Lullaby—may be
obtained upon request at
the silk departments of the
leading shops throughout
the United States.

Maker of

"PIERRETTE" for Sheerwear
"FAN-TA-SI" for Sportswear
"HINDU" for Summerwear
"MOON-GLO" for Everywear

J. A. Migel

New York

Yes!-hair can be removed without injury to the skin or complexion

*Explaining a New Method That
Makes the "Unavoidable" Growth
of Hair Unpardonable!*



THERE is a new way to remove hair. A *scientifically correct*, superior toilet preparation; dainty, exquisite, harmless; that meets the most exacting requirements of women of refinement.

This remarkable new preparation is called NEET. And it leaves many old methods, against which there has always been so strong a prejudice, definitely without place.

That's because in the discovery of NEET, Science finally solved the problem of removing hair without irritation--without injury!

WHAT NEET IS

NEET is an *antiseptic cream-lotion* that not only removes hair, but, in the same operation, bleaches the skin to perfect whiteness! It is ready for service, without mixing or musing!

Apply the same as a cold cream. Let stand a few minutes, and then rinse off with clear water. That's all! The hair will be gone--rinsed away. *And the skin left refreshingly cool, smooth and white!*

Different in formula, action and effect from any other preparation of similar function, *NEET* is warranted to neither irritate the skin nor injure the complexion, no matter *how frequently used!* Doctors are adopting it in hospital practice to remove hair from patients about to be operated on.

BEGIN USING NEET TODAY

If you are still employing old methods, NEET--cooling, soothing and dainty--will come as a delightful contrast. The most welcome accessory ever reaching your vanity table!

Use it freely, and without hesitancy, on the face, the underarm, the forearm -- wherever needed -- and you will be delighted with its *thoroughness* and with the feeling of absolute cleanliness it leaves. Which says nothing of the fact that, with NEET as your ally, you may now wear even the sheerest of stockings without a single misgiving!

WHERE TO OBTAIN NEET

NEET is on sale at toilet goods counters in nearly all department stores in the United States. Or, by mail, postpaid. Two sizes: 50 cents, or three times the quantity for \$1.

Special

If you cannot obtain NEET at your dealer's, clip the coupon below and mail it in with 50 cents for the small size--or \$1.00 for the large--and receive your supply by return post, in unmarked package.

MAIL THIS COUPON

HANNIBAL PHARMACAL CO.,
611 Olive Street, St. Louis, Mo.

For the enclosed ^{50c}
\$1.00 send NEET to

NAME _____

STREET _____

CITY _____ STATE _____

Neet

The Non-irritant Depilatory

HANNIBAL PHARMACAL COMPANY,
St. Louis, U. S. A.



Inspirations in Themselves!

From style creators, leaders in fashion, stage celebrities and discriminating women everywhere

MALLINSON'S Silks de Luxe

receive full homage which only silks of genius can enjoy.

Exclusive novelties—rare color harmonies—appealingly unique designs—unsurpassed quality—rank.

Pussy Willow

Kumsi-Kumsa

Dew-Kist

Indestructible Voile

Khaki-Kool

Ruff-a-Nuff

Roshanara Crepe

(All Trade Mark Names)

"The National Silk of International Fame"

H. R. MALLINSON & COMPANY, Inc.

"The Leading Silk House of America"

Madison Avenue—31st Street

New York



PEERLESS

Two-Power-Range

EIGHT

*The
"Loafing"
Range*



*The
"Sporting"
Range*

—on the contrary, Right makes Might

EVENTS have clearly disproved the theory that "Might Makes Right."

The opposite is true—has been—ever will be—*right makes might*.

In Industry, might cannot make a wrong purpose nor product prevail.

And public consciousness of right will search out and find the source of right, though its light "be hidden under a bushel."

From the beginning and throughout the world-war, the light of Peerless-Eight rightness was "hidden under the bushel" of war-truck production—first British—then American.

But,—virtually alone in conspicuously distinctive performance among motor cars,—the

Peerless Two-Power-Range Eight continuously felt the increasing might of public demand for its rightness.

And the big post-war increase in Peerless production, as first announced, did not suffice.

Increase has been added to increase—the substantial Peerless resources and facilities are responding—will continue to respond to the might of public demand for right motor car performance.

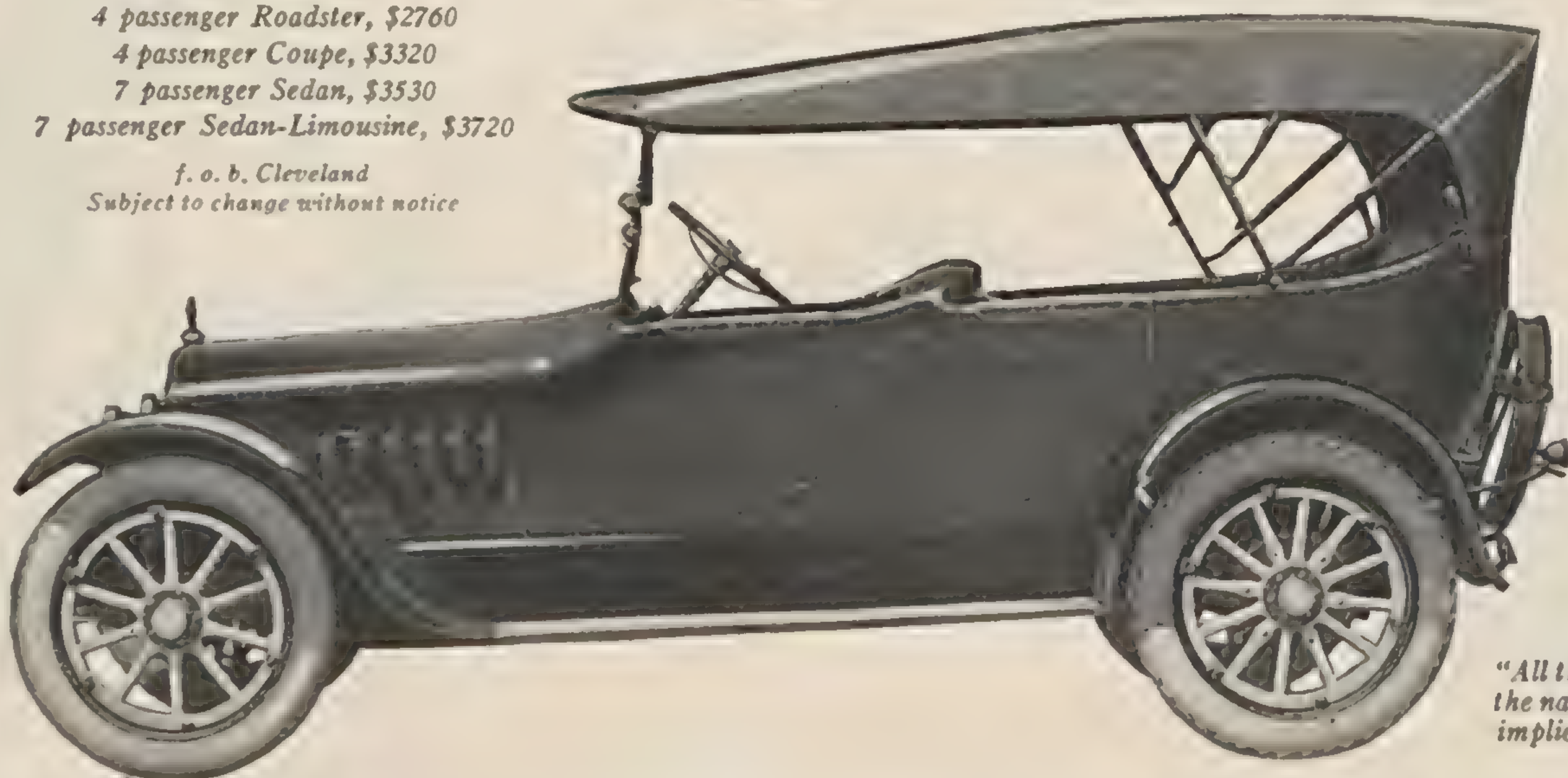
Increasing public consciousness of the distinctive virtues of the Two-Power Ranger—those delightful contrasts in performance—with economy—is demonstrating in our expanding production schedules the might of right.

The Peerless Motor Car Co., Cleveland, Ohio



7 passenger Touring, \$2760
4 passenger Roadster, \$2760
4 passenger Coupe, \$3320
7 passenger Sedan, \$3530
7 passenger Sedan-Limousine, \$3720

f. o. b. Cleveland
Subject to change without notice



*"All that
the name
implies"*

EVERY WOMAN realizes that a smartly styled and perfectly tailored suit is the most important item in her wardrobe. That is one very good reason so many women select

VÉRITÉ SUITS AND WRAPS

THEY PERFECTLY express the newest Paris style themes with a real

understanding of the American woman's desires.

THE LEADING STORES listed here will show you a splendid display of Vérité Suits and Wraps. You will be pleasantly surprised at their reasonable prices.

VÉRITÉ

11 EAST 26TH STREET, NEW YORK

Vérité

Suits & Coats

ALBANY, GA. Rosenberg Bros.	DECATUR, ILL. Linn & Scruggs	LAUREL, MISS. Morehead-Blumer Co.	RENO, NEVADA Gray, Reid & Wright
ALEXANDRIA, LA. Simon Bros., Ltd.	DUBUQUE, IOWA. J. F. Stampfer Co.	LAWRENCE, MASS. J. F. McGrath Co.	RICHMOND, VA. J. B. Mosby & Co.
AMARILLO, TEX. Montgomery Bros.	DYERSBURG, TENN. The Style Shop	LIMA, OHIO Carter & Carroll	ROCKFORD, ILL. Wortham's
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BROWNWOOD, TEX. Hemphill-Fain Co.	GRAND RAPIDS, MICH. Herpolsheimer Co.	NEWMAN, GA. Kersey & Prather	SIoux FALLS, S. D. Bee Hive Co.
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CANTON, OHIO The Seitner Co.	GREENSBORO, N. C. The Quality Shop	OKLAHOMA CITY Scott-Halliburton Co.	SPARTANBURG, S. C. Floyd L. Liles Co.
CAPE GIRARDEAU, MO. Buckner, Ragsdale Clothing Co.	GREENSBURG, PA. Joseph Strouse	ONEONTA, N. Y. M. E. Wilder & Son	SPRINGFIELD, OHIO The Blogg Co.
CARROLLTON, KY. Howe Bros.	GREENVILLE, MISS. The Nelms & Blum Co.	OTTAWA, KAN. The Fashion Shop	ST. JOSEPH, MO. Townsend, Wyatt & Wall, D. G. Co.
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CHAMPAIGN, ILL. W. Lewis & Co.	HOT SPRINGS, ARK. The Specialty Shop	PEORIA, ILL. P. A. Bergner & Co.	TEXARKANA, ARK. Ben F. Smith D. G. Co.
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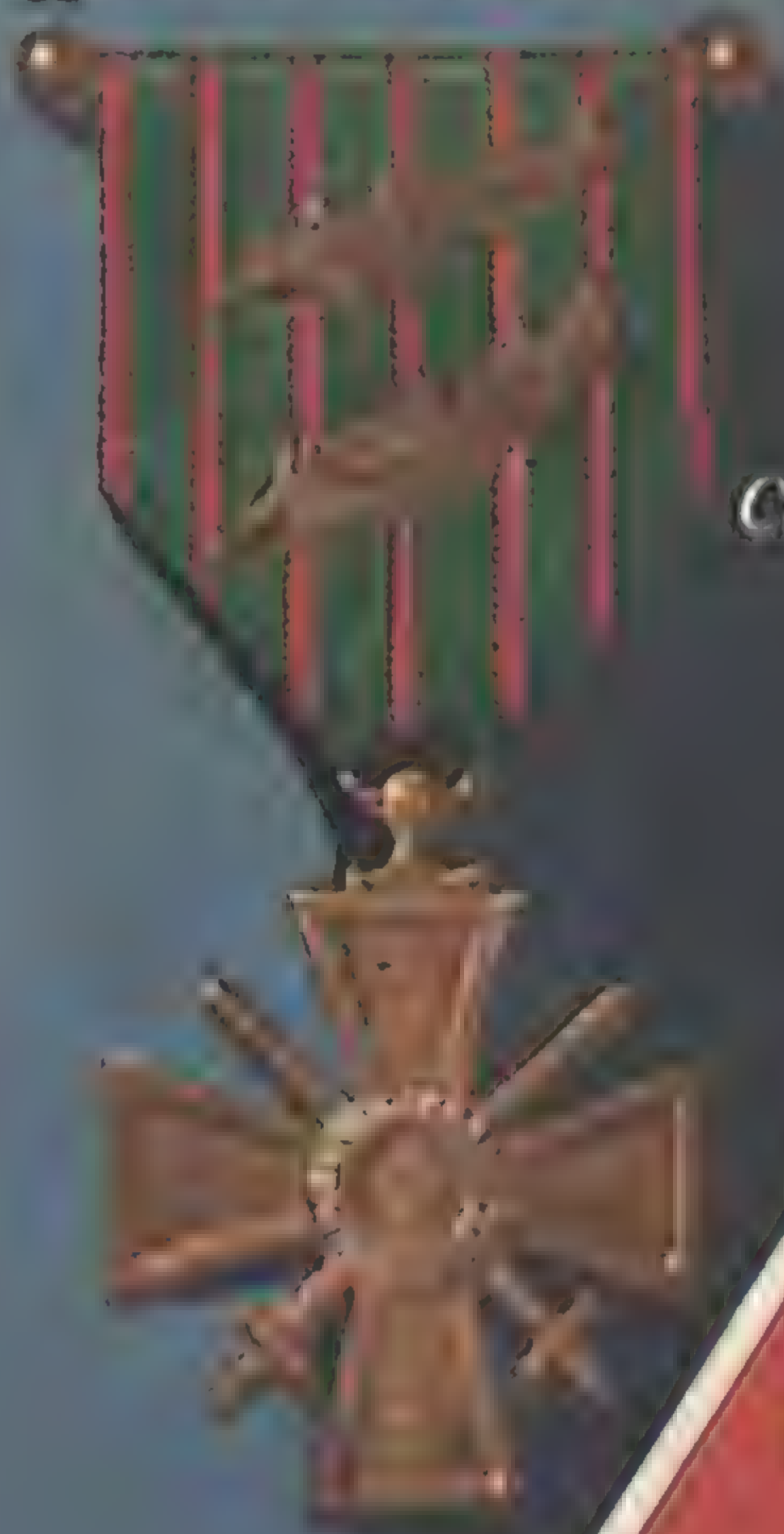
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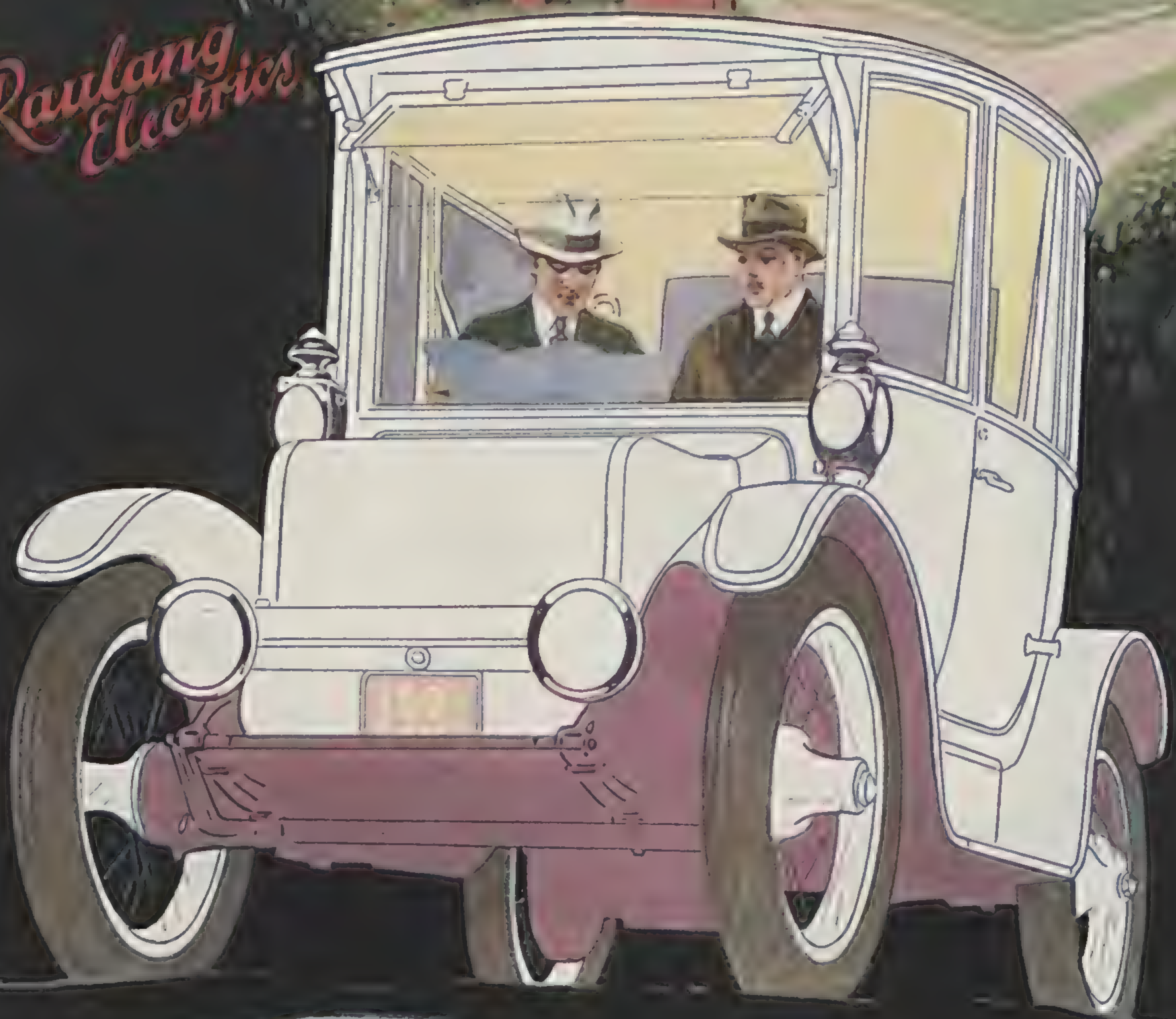


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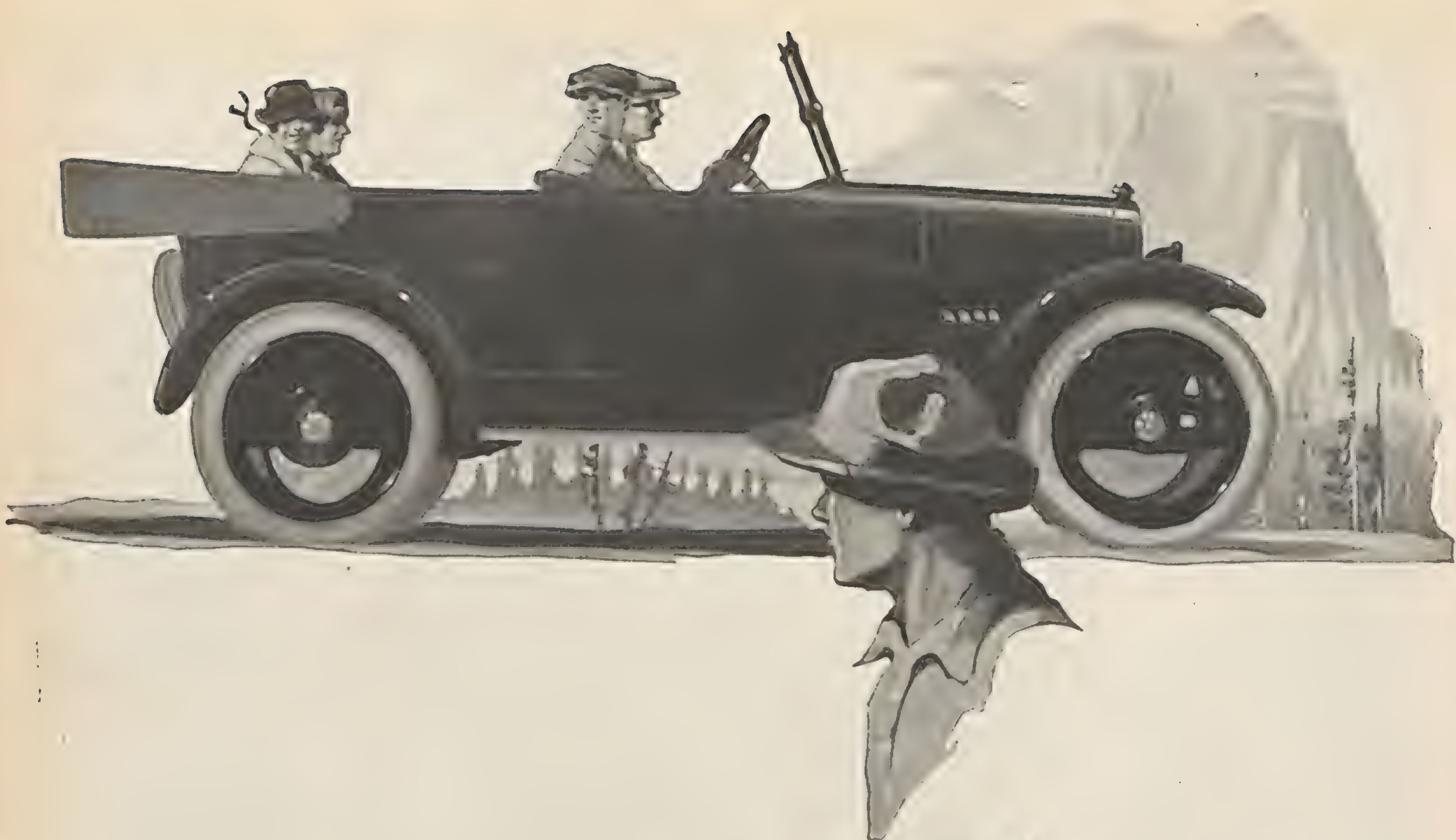
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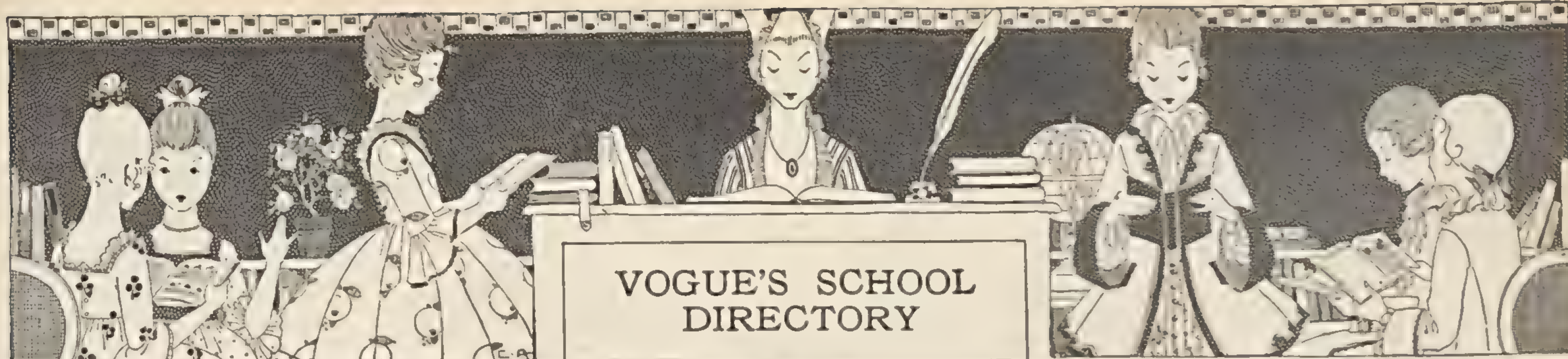
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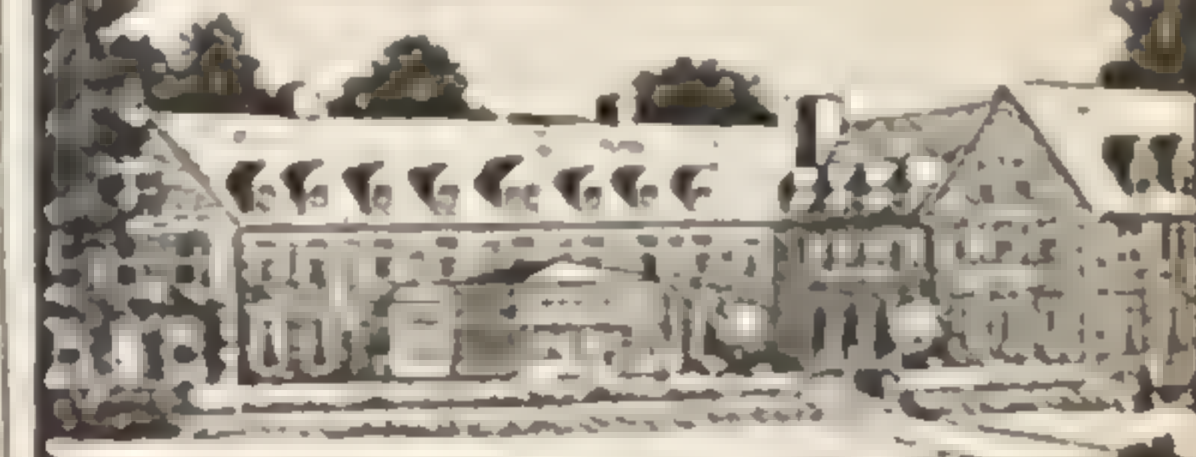
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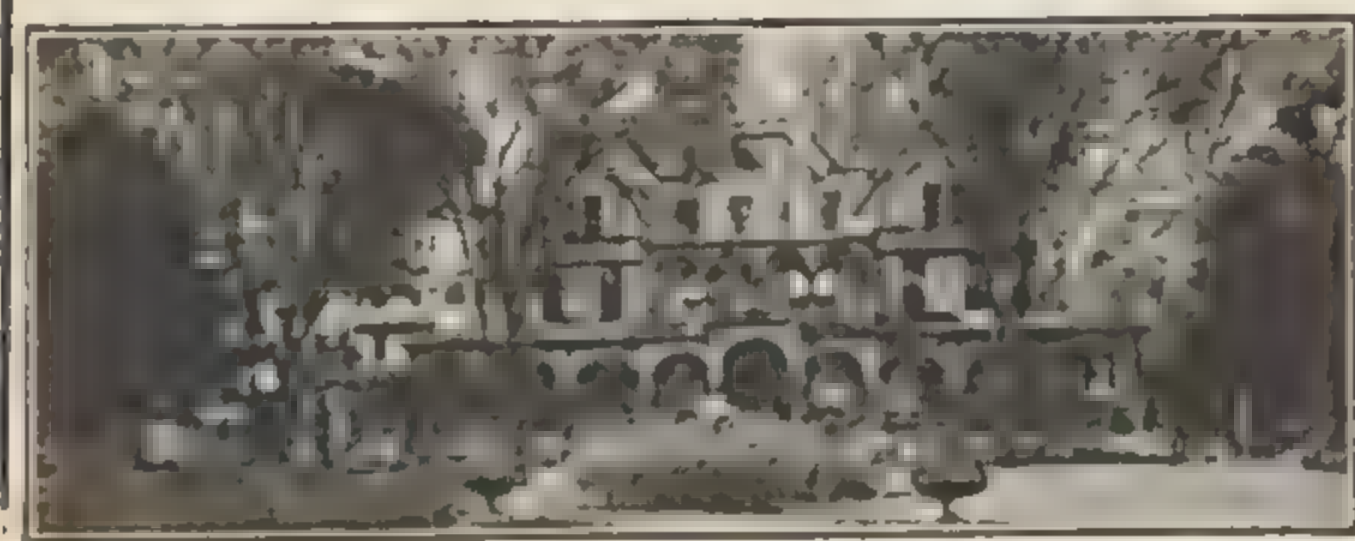
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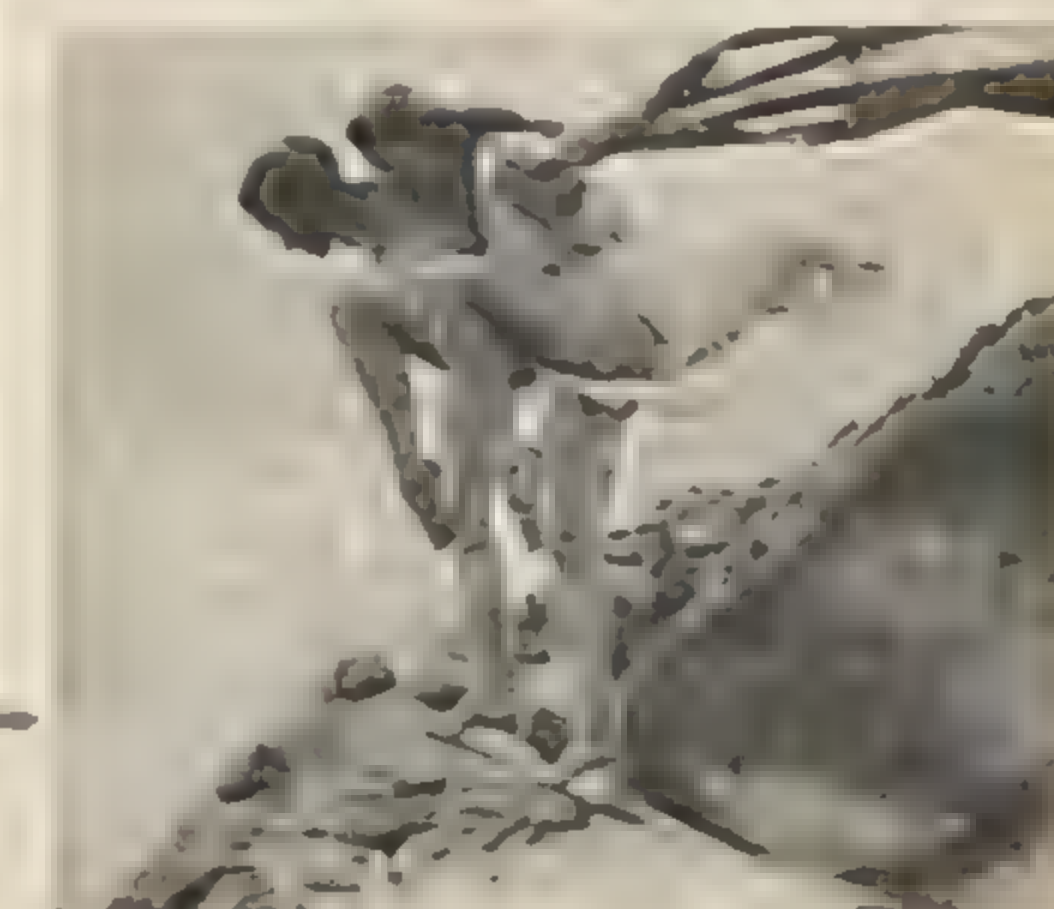
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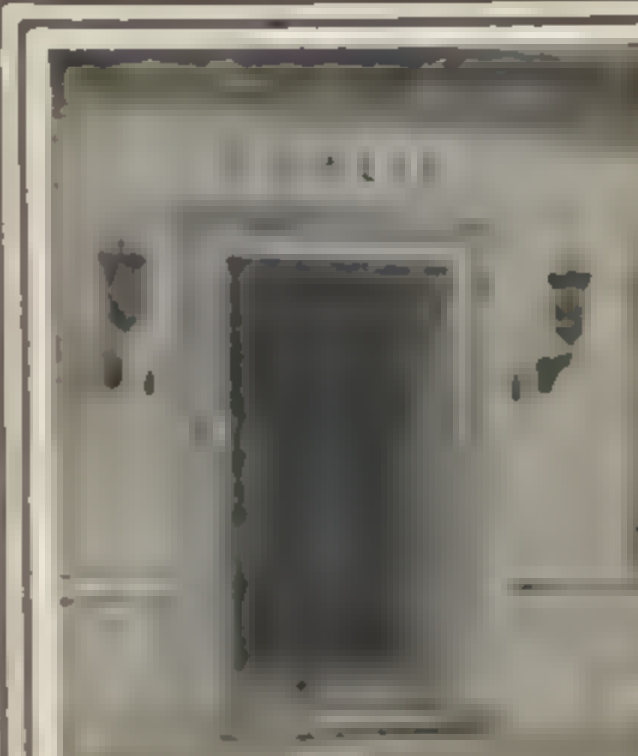
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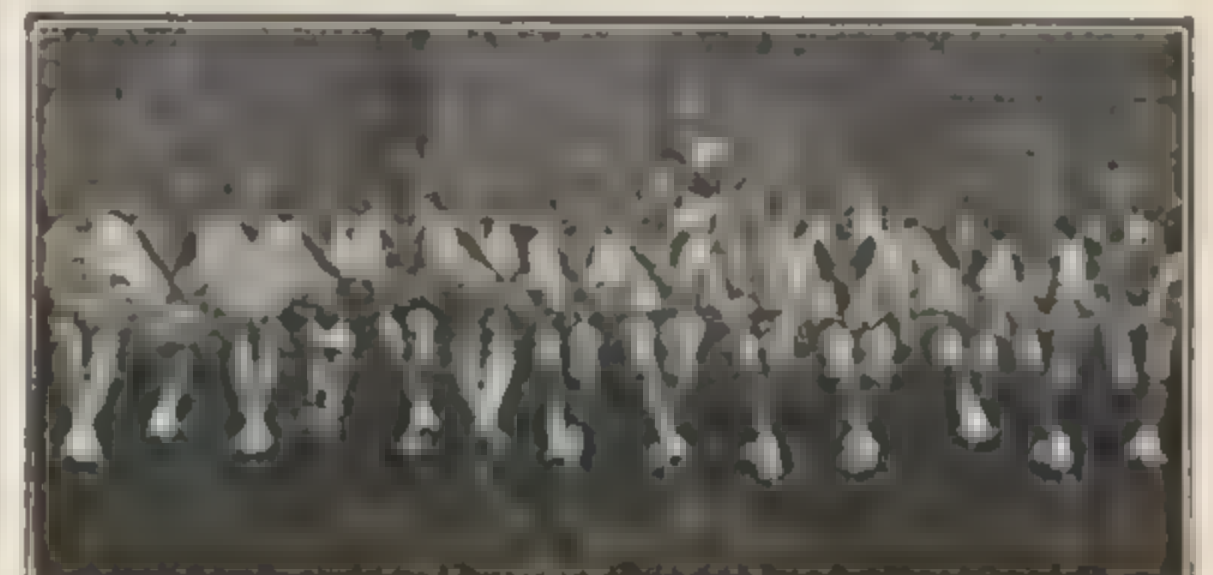
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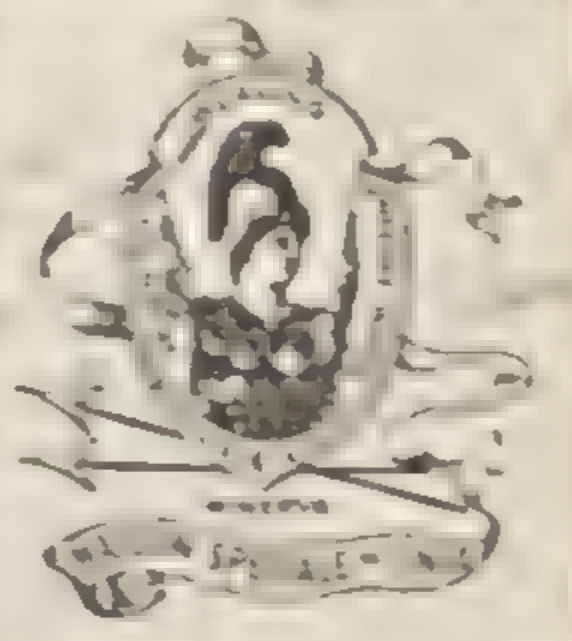
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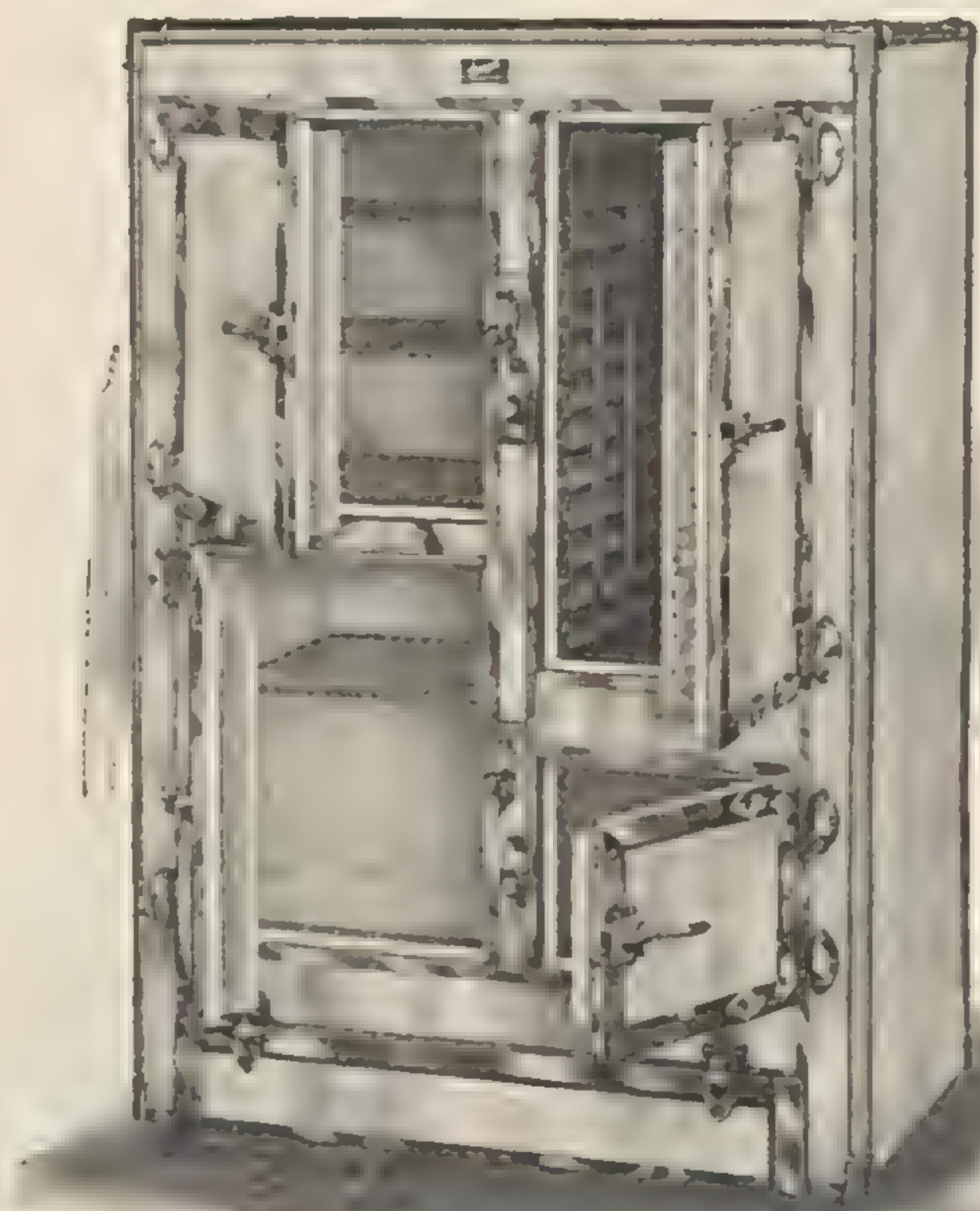
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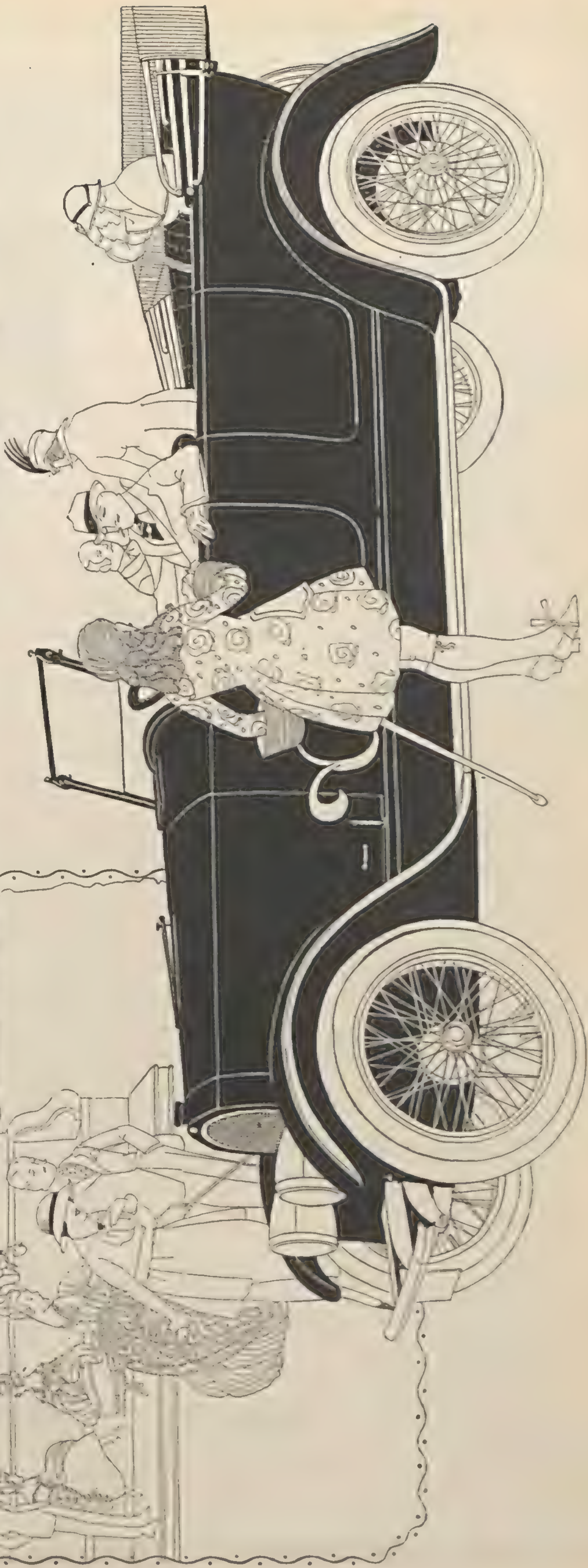
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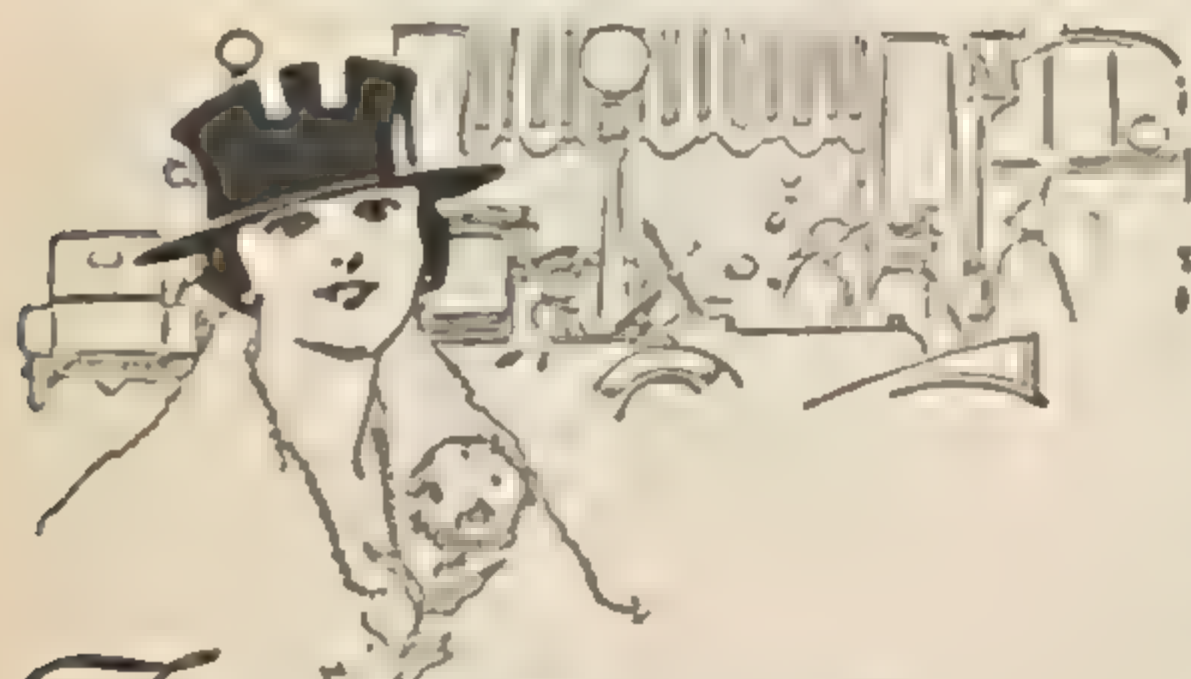
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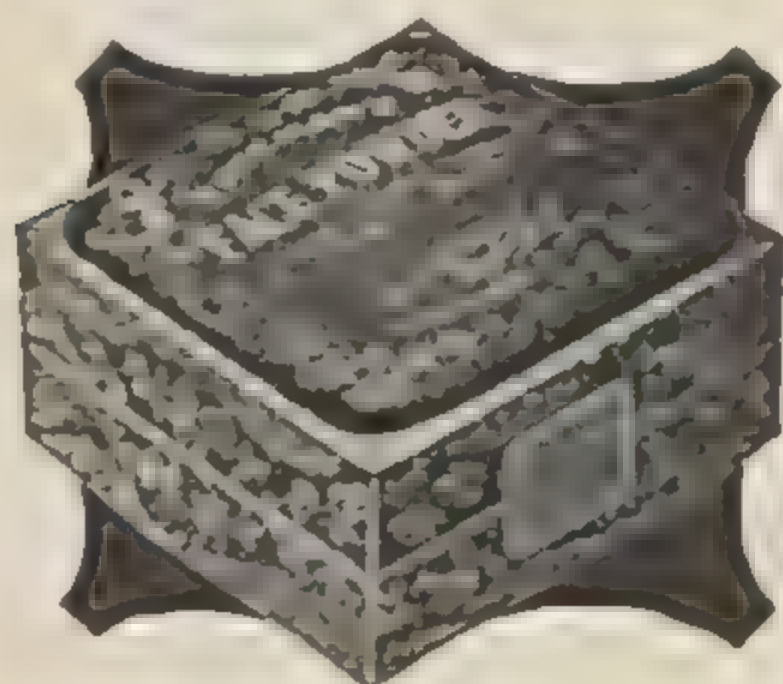
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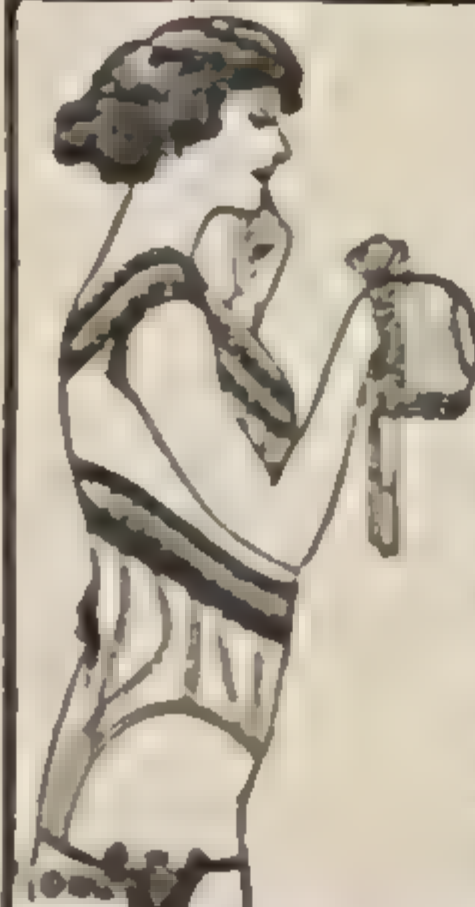
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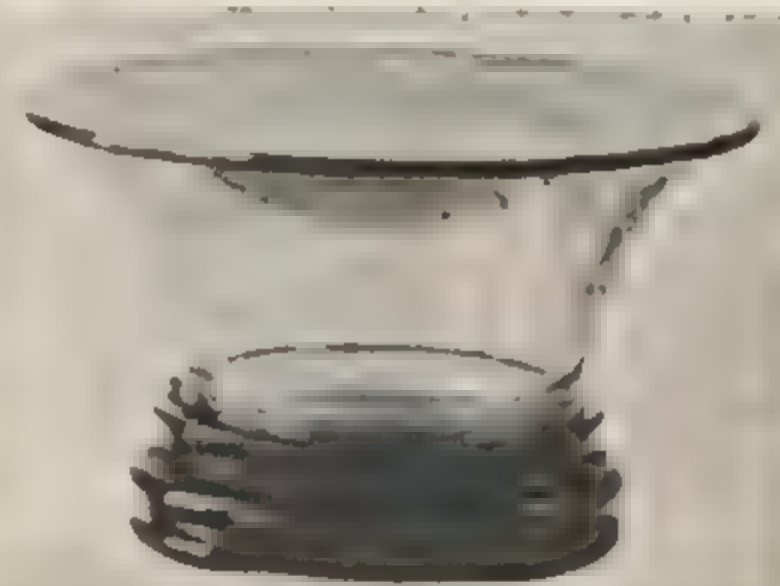
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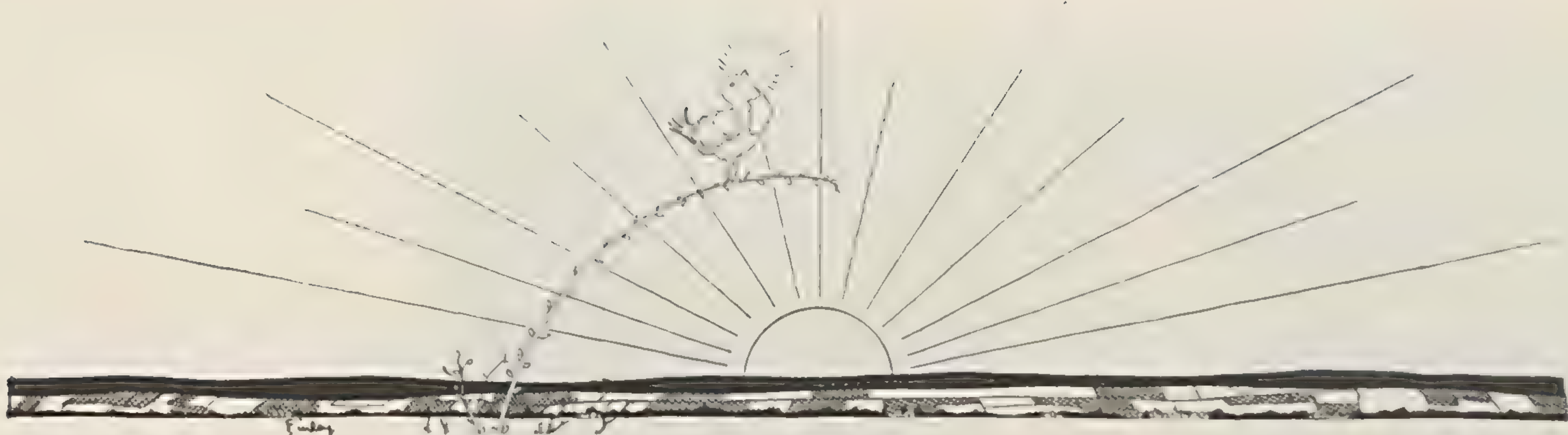
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LET US MAKE OUR WEDDINGS PICTURESQUE

IT is really too bad, this matter of weddings. Something ought surely to be done about it. Why, after all, does one always feel it necessary to trail up the aisle to the altar—that rose-strewn way of all flesh—clad in the conventional white satin gown?—to be attended by conventionally dainty maids of honour?—to be wept for by mothers conventionally grey-and-lavender and marcelled?—and, worst of all, to marry the appallingly conventional bridegroom? Somebody, aptly enough, has propounded the theory that it is the grey-striped trousers of the groom, which, once and for all, discourage any attempt at gaiety and originality in the matter of weddings. The most daring and artistic of brides, in planning her wedding ceremony, might imagine something charming, strange, perhaps, different, surely. Even her bright courage fails, however, before those fatal and gloomily proper trousers.

Use her imagination as she will, she cannot see herself being married to a rather pensive gentleman in blue satin knee breeches, edged

with frivolities like lace ruffles. There is levity in the thought, unfortunately. Therein lies the tragedy.

One must admit, however grudgingly, that a bridegroom is practically a necessity at any wedding. But, hapless soul that he is, why must he eternally rise to smite every artistic possibility dully to the ground with his staidly correct attire?

WEDDINGS WITH THE CHARM OF PAGEANTRY

Now, granted that one accepts this rather insurmountable obstacle in the matter of uninspiring white waistcoats and trousers, are there no other methods of accomplishing things of beauty in the way of pageantry? Vogue believes that a wedding doesn't really have to be as unchangingly conventional as the spots of that strong-minded animal who long ago won fame through a certain tenacious fondness for the markings of his own skin. It can wear the perennial silver of fairyland.

Vogue, over and over again, has offered different suggestions for unusual weddings. It has described delicate Watteau fantasies, exquisite alleys of pink and purple hydrangeas set like a stage rainbow, effects lovely beyond words. It has drawn bridal gowns and veil arrangements to bring out all the bride's individual witchery. The smart wedding, however, remains only too often a conventional unchanging affair. Yet, much remains to be done, and again Vogue seeks to give suggestions that will transform that correct and proper charm of the usual correct and proper wedding into something which more nearly approaches the dream that every woman knows.

The wedding day belongs supremely to the bride. It is the most dramatic and exquisite moment of her life. In the usual course of events, no other experience she is to realize will be wholly comparable to this. Why, then, should the stage not be set in some wholly lovely but quite different way? Must she, perforce, do as all other brides have done?

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WHOLE NO. 1117

Cover Design by George W. Plank

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C O N T E N T S

for

A P R I L 15, 1919



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L A D Y

V I C T O R I A

R A M S A Y

Princess Patricia became Lady Victoria Ramsay in a gown of exquisite beauty. The long dignified lines of brocaded cream panne velvet fell over a silver lace underskirt, and at the waist was a tiny bunch of heather and myrtle. The glorious train of silver cloth had a design at once bold and beautiful in lilies with raised stamens. The rare old lace veil was an heirloom descended from Queen Charlotte, who wore it at her own wedding



Lady Victoria Ramsay
"went away" in a hat of
softest gray straw over
which poured frail gray
paradise

LONDON SEES *the* WEDDING of a FAVOURITE PRINCESS

The Wedding of Princess Patricia of Connaught Was Made from
Romance and the Trousseau from Glowing Silks and Soft Quiet
Cloths, Touched to Perfection by the Skilful Makers

ONCE upon a time, it was thought that a royal marriage could only be an affair of state, one of those magnificent and inevitable occasions, such as coronations, where jewels and ceremony played a much greater part than romance. But the favourite among English princesses, the Princess Patricia, has proved that even a princess may prefer romance to royalty, and has discarded her title, with its accompanying prerogatives and immunities, to become Lady Victoria Ramsay, the wife of Commander Alexander Robert Maule Ramsay, R. N., second son of the Earl of Dalhousie.

A PRINCESS DISCARDS HER TITLE

From childhood, the Princess Patricia, daughter of the Duke of Connaught and first cousin to King George V, has dared to be herself and is for that reason, a very interesting person. Endowed with an eager artistic personality, she has always had the wide sympathies which have made her so popular with the English people. With characteristic impulse and unconventionality, Princess Patricia chose to marry a commoner, a younger son of the Earl of Dalhousie. This alone was not so remarkable a thing to do, for, with the King's permission, marriages such as this one have occurred before. The difference lay in the fact that Princess Patricia voluntarily relinquished her title as Princess, for there is no English law to make her do this, that she might become more nearly the equal in rank of her husband, preferring this to high title.

With the assumption of her new title, Lady Victoria Ramsay lost those prerogatives belonging to a Princess of the Blood. No longer may she enter the Royal Palace unannounced. Her place at royal functions will be filled by another; she may not even sit at the table with Royalty unless especially invited. Although she has lost her place in the line of succession, the new Lady Victoria Ramsay's heirs will not be in



Princess Alice, Countess of Athlone, was distinguished by a mushroom-coloured Georgette crêpe frock of extreme grace and simplicity. From the waist falls a brilliant sash in sapphire blue and old-gold



Among all the frills and silks of the trousseau, one comes upon a quiet little suit of blue serge and discovers that distinction lurks in the plaited skirt and charm in the revers of patterned navy blue foulard

the least affected by her change in rank, but will hold the same place that would have been theirs had the Princess Patricia of Connaught chosen to retain her title.

All these complications have, perhaps, been part of the reason for the extreme interest that this wedding has caused in England; for it is certain that no social event since the war has created so great a stir.

Princess Patricia chose Westminster Abbey in which to be married. It was a romantic and splendid *mise-en-scène* for this immense wedding, in which the ceremony was witnessed by nearly three thousand guests. No wedding has been held in the Abbey for many years, so that, in choosing it, the Princess Patricia again expressed the originality characteristically hers. True to her wishes there was no attempt at decoration, and only the dim loftiness of the Gothic arches formed the setting for this royal wedding.

The wedding was held at high noon on Thursday, the twenty-seventh of February. No sun slanted through the stained glass windows—there was no sun to shine. Indeed, the only imperfection in the whole beautiful affair was the weather, which was cold, gray, and dismal.

INSIDE THE ABBEY

Inside the Abbey, however, it was neither gray nor dismal, for the great space was literally crowded with a radiance of uniforms and orders, velvets and jewels. Only by very minute searching could one recognize a familiar face or discover what was worn by a distinguished guest. The Crown Princess of Sweden, who had come to England especially for her sister's wedding, was gowned in delicate beige Georgette crêpe with touches of cherry colour in the embroidery and lining and cherry coloured feathers on her broad gray straw hat. Another charming gown was



So happy a tea-gown could belong only to a bride whose days are to be all rose and gold. A gold-embroidered net over-dress is flung over the sheathing pink velvet foundation, and sable gives the final touch of luxury

TROUSSEAU BY REVILLE AND ROSSITER

worn by Princess Alice, Countess of Athlone. It was also of Georgette crêpe, graceful and simple in line and colour. The only touch of brilliance to contrast with the mushroom colour was the girdle of sapphire blue and old-gold tissue.

THE WEDDING GOWN

But the great interest, of course, centered around the bridal party, which consisted of eight bridesmaids in rare and lovely gowns of blue, and the bride on the arm of her father, the Duke of Connaught. Princess Patricia wore a gown so exquisite and soft and gleaming that words are but poor things with which to paint it. Brocaded panne velvet falling simply over an underdress of silver was the fragile substance of it. And there was a bunch of heather and myrtle at the waist, and a train that streamed its silver length to many shining yards. The very old veil of priceless lace, an heirloom from the days of Queen Charlotte, was fastened to the head by a wreath of myrtle. The something extremely new, which is traditional with every superstitious bride, was furnished by the bridal bouquet presented by "Princess Pat's Canadian Regiment" and tied with the regimental colours.

And after it was all over and the registrar impressively signed, the bride and bridegroom

stepped into a semi-state landau drawn by four horses and were carried away to St. James' Palace. The bride wore no hat and was wrapped in a coat to match her gown, a coat of panne velvet lined with ermine and collared with white fox. This dazzling whiteness and the scarlet jackets of her outriders gave picturesqueness and colour to the gray dullness of the streets, where crowds had gathered to watch this very popular Princess drive by on her wedding-day.

For further proof of her popularity in England, one may turn to the seven hundred wedding gifts shown in St. James' Palace a few days before the wedding. They included everything from the humblest basket to the superb collection of jewels, which formed the Princess Patricia's share of the jewels which she and her sister, the Crown Princess of Sweden, inherited from their mother, the Duchess of Connaught. The ingenuity of the Princess's friends expended itself largely on such treasures as antique furniture, plate, bibelots of porcelain and jade, and books. One of the bridegroom's presents was an old Chinese cabinet in black and gold lacquer, which reflected the prevalent taste for the workmanship of the Celestial Empire. Besides joining with him in the exchange of dressing-bags, customary in England, the bride presented the bridegroom with a charm-

(Continued on page 120)

A very radiant dinner frock trails a slinky length of apple green satin behind its blue mousseline de soie draped skirt. The corsage is of green and gold shot taffeta and the fly-away sleeves are steadied by tassels of gold



Alexander Corbett

(Above) This very noble wedding party is composed from left to right of: Lady Helena Cambridge, Princess Mary, Princess Patricia of Connaught, Commander Alexander R. M. Ramsay, R.N., Lady Ida Ramsay, Lady Mary Cambridge, Princess Maud. From right to left: Lady May Cambridge, the little Earl of Macduff, Princess Ingrid of Sweden, the Honourable Simon Ramsay, and Lady Jean Ramsay



Central News

(Left) Happy crowds along the London streets after the wedding ceremony welcomed the passing of the bride and bridegroom in the semi-state landau which was drawn by four horses. Lady Victoria Ramsay was wrapped in a coat of cream cloth and snowy fox, which was designed to match her wedding dress. This whiteness and the scarlet coats of the outriders contrasted brilliantly with the grey dreariness of the streets

A FORMAL AND AN INFORMAL GLIMPSE OF LADY

VICTORIA RAMSAY ON HER WEDDING-DAY



It's wedding time again, and fair maidens who are not wearing bridal white are searching for something just as lovely in which to be a bridesmaid. Lucky is she who finds that she becomes a gown of beige lace, caught in back above slim silk ankles and crossed at the sides with jade green ribbons. Tied around the waist by a sash ending in soft loops is an apron of accordion plaited beige chiffon. Atop a sleek dark head, a Niniche hat of beige leghorn with trailing eccentric ostrich plume of jade green is the very climax of a perfect costume. Even in a madly rushing world satiated with variety, the white-clad figure of a bride still holds the restless attention. This little bride, in her gracefully draped white charmeuse with sleeves and yoke of frail Duchess lace, is especially

worthy of notice. Like fairy bells, great tassels of pearls swing from her sleeves and sway at her waist. They are woven into a panel train that drips from the waist-line, and they also band the neck and narrow hem. From a band of pearls the glorious veil of Duchess lace floats like a cloud, with rosy chiffon lining for a happy day. Jade green chiffon sheathes the other bridesmaid from slender ankle to slenderer wrist. On the caught-up overskirt, the silver embroidery that covers the underdress appears boldly in a band, as it does on sleeves, girdle, and waist. Pastel shaded silk flowers give delicate colour to the front of the bodice, and over it all swoops a Directoire hat of beige leghorn that bears its frail weight of palely coloured silk flowers with an air of insouciance

DESIGNS BY HELEN DRYDEN

WHEN THE INFINITE CHARMS OF BRIDAL WHITE GLEAM AND QUIVER FROM CHARMEUSE AND PEARLS,

THEN INDEED IT TAKES ARTFUL PERFECTION FOR BRIDESMAIDS TO HOLD THEIR OWN BESIDE THEM

PEARLS *and* TULLE SPIN BRIDAL WITCHERIES

DEMEYER.

L

Baron de Meyer

Pearls, as everybody knows, were made especially for brides. In the photograph above,—which shows in detail the costume designed by Baron de Meyer, which appears in full on page 45—pearl earrings and long strands of these lustrous jewels are used with a gown of silver cloth and

silver net embroidered delicately with pearls. Ethereal and most unusual is the halo-like head-dress which frames the face with a web of light. A hoop of orange blossoms encircles a puff of tulle which hangs in a long veil down the back, following the trains like a spray of silver

A head-dress and veil may be simple in arrangement and yet of unusual beauty. The glittering splendour of these Mercury wings of platinum solidly set with diamonds might have graced the marriage of a Brunhild. Close and yet flexible, the head-dress clasps about the head the veil of rose point which falls at the back and drifts into a long train of airy loveliness



(Left, below) To read fortunes from this hand one need not so much as peep at the palm. Given a swathing of rose point lace, a beautifully jewelled circlet of platinum and diamonds, an ivory prayer-book, from which swing orange blossom garlands on silver ribbons, all the fates are clear. The bride's prayer-book is from Theodore B. Starr; laces from Mrs. Raymond Bell

(Below) The final words in costuming the bride are her accessories. A diamond barrette is a brilliant addition to the bridal jewels, and this veil of rose point might fitly belong among her laces. The white satin slippers have a garniture of lace, ribbon, and orange blossoms; from Slater. The garland is of unusual beauty



(Below) Among the treasures of the bride, are the white ostrich feather fan with its beautiful amber handle and diamond clasp, and the pearl necklace, strung, in a way now in favour, with the larger pearls on the side. The small jewel box is of Legion blue enamel, and the perfume bottle of deep blue enamel, pearl-studded



Baron de Meyer

FAN AND JEWELS FROM CARTIER

*Laces, Jewels, and Accessories
Are Almost as Necessary to a
Wedding as the Bride Herself*





DE MEYER.

Baron de Meyer

BRIDAL GOWN DESIGNED BY BARON DE MEYER

Lovely enough for any marriage made on earth or, for that matter, in heaven, is a gown of silver cloth combined with net of silver and orange blossoms and pearls. Slim, straight, and long of line, it trails its shining stateliness to the altar in square trains which are formed by panels of the silver cloth, silver-lined with

the net, swinging from the bodice. The tight-fitting bodice has long sleeves of the net of silver, traced at the wrist with embroidery of pearls. Just below the shoulder, after a fashion picturesque and unusual, shines a band of the silver cloth. Orange blossoms are looped across the front of the gown in a slim garland



Baron de Meyer

These two little maids (bridesmaids, of course), ruffles, poke bonnets, shy glances, and all, are tripping to the Directoire wedding in frocks of orchid chiffon, trimmed with lace insertion. Chiffon ruffles trimmed with lace finish the wide, off-the-shoulder neck-lines. The short little sleeves, like all quaint little sleeves, puff out and out, and the primmest of bows in the back finish the sashes of orchid satin; flowers from Schling

WHEN JOSEPH DESIGNED A DIRECTOIRE
BRIDAL GOWN, HE REMEMBERED POKE BON-
NETS AND RUFFLES FOR THE BRIDESMAIDS



Any little bride would turn her back unconcernedly, even on the groom himself, to display the full charm of the Directoire gown shown on page 47. White chiffon lines the satin train, which hangs in a straight panel below the bottom of the dress. The quaint frill at the top of the train follows the airy suggestion used at the top of the veil. Above the puffed Directoire sleeve and following the shoulder lines are caps of lace, wired to stand high, like little wings to blow her—pouf!—back again to the eighteenth century

(Below) Because she is sure of her own charm, this Directoire bride dares to stand beside bridesmaids wearing provocative poke bonnets of Leghorn in natural colour, faced with orchid satin, and trimmed with orchid colour moire ribbon. Silk roses of the palest pink grow on the brims, and the coyest one of all tips over one side. Like the bride herself, her maids wear silk mitts, and their bouquets are old-fashioned and frilled with lace paper





REMYER

Baron de Meyer

POSED BY SYLVIA TELL

One may be ever so willing to love and honour,—one may even pretend to be quite willing to obey, temporarily at least,—in the most demure of bridal gowns, designed by Joseph, that is all one cloud of cream coloured net and lace and white satin. The graceful modes of the Directoire inspired this gown, and in the same spirit were designed the bridesmaid's frocks of orchid chiffon on the opposite page. Over a foundation of satin falls a veiling of

lace and net. A slightly high waist-line is accentuated by the draped bodice of satin, caught into a corsage of orange blossoms. And the bride's gracious glances steal out from under a veil of white lace, outlined in orange blossoms. From the back the flowing tulle veil is shirred into an outstanding frill across the back of the head. Of course she wears lace mitts, of course she carries a white kid prayer-book. As for her prayers, of course—



DEMAYER

Baron de Meyer

BRIDAL GOWN DESIGNED BY FRANCES

It is necessary, of course, to have a groom at one's wedding, if only for the sake of providing a background for so exquisite a gown as this one of white charmeuse and chiffon run with cordings of white satin and an embroidery of seed pearls. The skirt is a series of draperies, and the draped ends tie in a loose knot and hang free. The bodice, entirely of chiffon over satin and lace, has long loose sleeves.

Over her face, the bride wears a veil of white tulle, and the cap is formed by an ornament of chiffon and pearls making a band about the head. In the front, the veil runs to the waist; in the back, it runs to long lengths, following the train. Most unusual and lovely is the garland of white pansies, gardenias, and smilax which the bride carries instead of a bouquet; garlands and decorations by Schling



Baron de Meyer
BRIDAL GOWN BY SCHNEIDER-ANDERSON
POSED BY MARY EATON

If one likes, one can wear, instead of tulle, a veil made of a scarf of Duchess and point lace. A wide band of Brussels appliqué is drawn across the top of the head and a narrower band under the chin; lace from Mrs. Raymond Bell



Almost always one thinks of the bridesmaid in terms of pink, and so Frances designed this rosy frock of pink chiffon and dotted cream coloured net. At the front a cluster of silk flowers blossom in heliotrope and pink. The large hat is of pink horsehair braid with a flounce of lace around the brim

PINK IS THE COLOUR OF BRIDES-

MAIDS, AND AS FOR THE BRIDE—

ALL IS WHITE LACE AND SATIN

Golden hair and a pensive glance and a mist of white chiffon and satin,—one knows, of course, that it is Mary Eaton in a bridal gown. The long skirt is cleverly draped, and the chiffon bodice, made over satin, has a sleeveless jacket of lace. A Dutch cap of lace and tulle, outlined by orange blossoms, forms the very long veil





Part of the French exuberance has poured itself into gowns and wraps of dazzling loveliness. Jenny caught the festive mood of Paris in a wrap as beautiful as it is bizarre. It is of green and gold brocade in bold rich pattern, and the upper part hangs like a deep shawl. There is a lining of green chiffon and a deep border of black lace to the shawl top and narrow closely swathed bottom. Underneath it all is the gleam of gold cloth

MODELS FROM BENDEL



Jenny encouraged a frock of rose taffeta in delightful caprices. Over a well-behaved petticoat and bodice of gold lace, she added a puff of pink taffeta which managed, in an unexpected manner, to form a bustle and a train at the same time. Then it decked the end of its pert train absurdly with rose coloured pom-poms of ostrich and added one to each shoulder in a captivatingly frivolous French way. The sash is of wisteria ribbon

A gay gown of gold brocade tries to make up for the extreme brevity of its skirt by an assumption of dignity in a mighty train. The bodice is severe with its neck-line, and gold embroidery, though under a cloud, does not cease to glimmer alluringly from under the gold net swathing the waist. Ostrich fringe of gold colour tries to counteract the short-comings of the skirt, and with gold beads and embroidery Doucet helps the train on its long, long way

PARIS DINES AND DANCES IN

SUCH DAZZLING CREATIONS AS

THESE IT SENDS TO NEW YORK

COSTUMES OF SERGE OR GABAR-

DINE WERE NEVER SMARTER

OR MORE OBVIOUSLY FRENCH

MODELS FROM BENDEL



A collar, says Jenny's geography, may be an entirely isolated object. So she established no means of communication between this mannish collar of blue gabardine with a turn-over of white batiste, and the unattached street frock of blue gabardine, also—and very smart. The frock fastens on the left side with a row of large pearl buttons which continues over the shoulder and down the skirt, in a profusion to exhaust the old "Rich man, Poor man" nursery rhyme. The sleeves are short, and a belt of black satin ends in deep silk fringe

Even with three guesses it would be hard to conjecture Lanvin's inspiration for this two-piece costume of fine blue gabardine. The simple one-piece frock has a new straight neck-line, finished by the most becoming of crisp white organdie frills, also new. The full cape, shirred into a band, buttons to the dress and follows the neck-line. But the fashion and the pattern in which the French blue taffeta is applied to the skirt, new as they look, were suggested by the pattern of an old-fashioned quilt

There is no telling to what lengths waistcoats may go when Jenny follows a penchant for combining lighter materials with her street frocks, for this insatiable affair of white linen with large pearl buttons stopped only at the bottom of the skirt. The appended frock is of black gabardine with inserts of black and white material. The sleeves are short, as one might expect of Jenny. This frock, in spite of its patent leather belt, intended to be straight in line, and so, as one sees, it was





It would seem as if sometime, somewhere, imagination must grow exhausted and refuse to contrive new fancies to please the capricious feminine taste. Not so, however, the amazing French imagination. Here, in the guise of Premet, it does all sorts of charming things to black taffeta and calls it "Colonial." The broad ballooning effect around the hips is already quite the most popular effect in Paris, and the flutings of taffeta ravelled at the edges, that trim the sides and sleeves, are going to be so. The net collar is an obliging little thing and is low to suit one or high to please another—all by means of a black ribbon adjusted through ivory rings. Paquin indulges the Paris penchant for silk frocks with wraps of serge or gabardine by "Message," a frock of navy blue foulard with a coat of plaited blue gabardine lined with foulard. The white belt with blue embroidery and the white linen lining to the collar and cuffs, only a Frenchman would dare. Since Paris is frocked and caped and suited with impartiality, Renée has devised "Leulette," which is a bit of all three. The one-piece dress of blue gabardine has a short cape of its own, and when they go out together, they give the effect of a suit. The cape is sleeveless and belted in front. Both dress and cape very sensibly chose black braid for their trimming

MODELS FROM THURN

THE INEXHAUSTIBLE GENIUS OF PARIS DEVISES NEW COMBINATIONS OF MATE-

RIALS WITH FANCIFUL TRIMMINGS TO TEMPT THE MOST DISCRIMINATING TASTE



(Left) *Insouciant* and original in design as may be the characteristic models of the French couturiers, none were more so than these airy conceptions of the black evening gown which Paris favours. For "The Black Crow," Royant wrapped the most lustrous of heavy black satin into a long-waisted bodice which knotted at the side, draped it into an inadequate skirt which managed somehow to cover the knees, and trailed it into a length of train. True to its namesake, he adapted the inky breast plumage of the raven for the feather band. For the black evening gown "Plume," Martial et Armand chose ostrich feathers. Wide bands of the trimming, black as night and light as the bouffant net over-skirt, follow the line of the skirt, which is shorter in front. Presumably one walks in the short and tight underskirt of satin, but floating suggests itself as the better method of locomotion. The voluminous blouse has short sleeves. Just a whiff of black chiffon, the next gown adopted the name of "The Ribbon," and offered bands of black satin ribbon loops around the sleeves and the skirt and surplice line of the bodice to give it plausibility. Then Roland allowed a length of train, to give dignity if not substance, and permitted the straight skirt to part, giving the shimmer of a black satin trail.

MODELS FROM THURN

TO A WHIFF OF CHIFFON OR FEATHERS, PARIS ADDS A LONG TRAIN AND A BREATH-

LESSLY SHORT SKIRT, AND CALLS THE AUDACIOUS RESULT AN EVENING GOWN

DESIGNS BY HELEN DRYDEN



Botticelli might have drawn her
 With her wedding dream upon her,
 —Rippling clouds of floating veiling un-
 derneath a pearly strand;
 In a manner most artistic,
 Charming, Florentine, and mystic,
 Carrying a pensive lily in her mediæval
 hand.

BRIDES PETITE, DEMURE, AND MERRY

WEAR A VEILING QUIANT AND AIRY

Brides of dark and siren mystery,
 Hinting at romantic history,
 Wear a turban soft and Eastern over
 luring veils of foam;
 Tall and queenly and majestic,
 Most æsthetic, less domestic,
 —They have theories that woman's
 place is seldom in the home.



Here's a little bride distracting,
 In the Empire mode exacting,
 Piling over chiffon veiling golden
 ringlets high and higher;
 Now demure and now vivacious,
 She will use a manner gracious,
 Modeling a wilful husband nearer
 to the heart's desire.



For a bride with temperamental
 Eyes oblique and Oriental,
 Here's a way to sleek her tresses into
 outlines quite Chinese;
 Underneath the veil she's wearing,
 Glances innocent or daring
 Prove that wedding tulle was fashioned
 for flirtations such as these.

QUEENLY BRIDES, WITH MANNERS STATELY,

TAKE THE WEDDING VEIL SEDATELY

And when Lillian, light and airy,
 Takes it in her head to marry,
 Prim and high her curls are gathered
 in the coy Victorian way;
 Led demurely to the altar,
 Blushing, shy, she will not falter
 Though she promises to honour and to
 love—but not obey.





On condition of extreme youth, one is allowed to wrap braids about one's head and into an astonishing knot right in front, and to have a Topsy-like fringe of small braids besides; coiffure by Antoine

PARIS TAKES AFTERTHOUGHT OF THE OPENINGS

THE Louvre has reopened its doors and Paris may see again at least a part of its treasures. In the Lacaze gallery is an exhibition of the additions to the collections which have been made during the last four years, and some of them are wonderful. There is, for example, the collection bequeathed by M. Schlichting, a Russian collector, who died in August, 1914, and in this are admirable works of Boucher, Lépicié, Prud'hon, Greuze, and many other artists of note. There is also a very beautiful bust by the Florentine, Mino da Fiesole, a work executed in 1464 and of a rare loveliness.

PARIS VISITS THE LOUVRE

Every afternoon these galleries are thronged with women of fashion; it is quite the thing to pause for a few moments at the Louvre before going on to a tea or some other social function. Thus the Louvre has become the stage of a *revue de modes*, and one sees there most delightful costumes, true springtime frocks, such as were seen briefly at the recent openings.

Toillaine and fine serge are among the favoured fabrics and most of the costumes are very short, I might even say, too short. There are many capes, both long and short, and smart little hats worn slightly tilted give a rebellious air.

Is there, on the whole, to be much change in the mode in Paris? I think not. There is less truth to-day in Montesquieu's remark in his "Lettres Persanes," which pictures the Paris of his day in the words, "I find the caprices of fashion in France amazing. All the world here has forgotten how it was clad last summer. It is even less sure how it will be clad next winter, and above all no one can even guess how much it costs a man to keep his wife fashionably gowned."

It is only this last statement which holds true to-day. It is, indeed, very difficult, even with the best intentions, to resist the charms of the collections which the "Grandes Maisons" have recently shown us.

THE DOUCET COLLECTION

Among the latest of the openings was that of Doucet, and the collection maintained the traditions of the house. Long jackets of serge or tussur, with somewhat more fulness than in recent years, are worn there over skirts usually narrow. Beneath these jackets were long blouses of striped tussur in brilliant colours; these fell

Art May Be Long, Says Paris, Once More

Flitting through the Louvre En Route to

Tea, but Skirts Are Not at All of That Mind



De Givenchy

At the marriage of Mademoiselle Marie-Madeleine Allard to the Baron de Surville, Mademoiselle Allard wore an interesting gown of silk voile in soft and flowing lines, with a garland of orange blossoms to outline the crossing of the bodice above the wide draped belt. The effect of a Turkish costume is suggested by the arrangement of the skirt drapery, and the enveloping bridal veil is of point d'Alençon

about five centimeters below the jacket, and below them the skirt appeared. The effect was definitely new. Other blouses, shorter than these, were of great variety, usually in mousseline de soie, crêpe de Chine, or gold embroidered linon and sometimes longer, sometimes shorter than the jacket. These blouses are longer in back than in front and are called waistcoats, but they are in reality, blouses.

The short jackets have a suggestion of fulness in the back, and the sleeves are long. Some of the long waists are full at the sides only, where they are gathered as far as the under arm. This gathered section is covered with rows of fringe or with silk braiding, black or matching the costume.

Some skirts have an unexpected way of stopping before they reach the waist. These skirts are straight and without fulness up to the hip-line, but at that point they widen into godet plaits in which pockets are set, and along the line of these plaits the skirt joins a waist of lace, tricotine, toillaine, or embroidered silk. This feature is original with Doucet, and its novelty should be emphasized.

It is clear that it is easier to obtain this effect without clumsiness in such fabrics as crêpe de Chine, crêpe marocain, and taffeta, rather than in heavier fabrics. One frock on this order is in black crêpe marocain cut crossway, and is gathered in by a green satin girde which drops lower on one side than on the other and is knotted on the left hip. But this skirt submits to the bondage of the girde on one side only. On the other side, it passes over the girde and is fastened at the waist with two jet buttons. It is a distinctive and clever mode and brings back something of that art in costume designing which, in recent seasons, has been somewhat overshadowed by whim of fashion.

DAY TIME MODES

Tailored costumes and afternoon frocks at this house are not, as a rule, extremely short. A very pretty grège tricot de laine is often used in these tailored costumes, and drawn-work of the same material forms a trisomie at the top of the hem or elsewhere. Every jacket has a belt which may be narrow or high and which is often of patent leather on the simpler costumes. Checked wool materials are in evidence, but preference is given, for these costumes, to nattine quadrillée, daine doradée, toillaine, and baraban.

At Doucet's, as in several other collections which I have seen,



LANVIN

Besides having a collar that stands up for itself after the favoured way, this suit of dark blue gabardine proves its allegiance to Lanvin by rounding the back of the short skirt. Its version of the waistcoat is a collar and gilet of linen, and the embroidery which one may expect nowadays is in red and white



WORTH

(Left) A blue gabardine redingote agreed with a black satin skirt to make "Matinals" one of the new Worth costumes of two materials, and the result is made still more attractive by a burnt leather belt of tan and an organdie guimpe with a black cravat. The straightness of the redingote is not affected by the plaitings which compose its skirt



WORTH

(Right) "Moka" is another of those Worth frocks which are easy to wear and serve the Parisienne until the season for lighter gowns has come. The braiding attaching to bodice and skirt of this loose and yet straight frock of beige serge also serves to hold the belt in place. Collar and jabot are of crisp white organdie, and the cuff adopts the same material



PAQUIN

there is a marked tendency to fulness on the hips. Undoubtedly next season will see us wearing gowns full to voluminousness, at least for a time. The preferred embroideries, at this house, are Japanese both in design and in colours. Whole costumes here sometimes give the impression that some antique embroidered kimono or far Eastern garment has been brought bodily to Paris to be worn over a skirt of black or dull blue serge. Pearl embroideries appear frequently, not only on evening gowns, where we might expect them, but in pretty and novel uses on light afternoon frocks. On costumes of voile Barbeline or tissu Phrynette, these embroideries of tiny pearls unmixed with silk are hardly visible at a distance and they give the desired effect of weight. There are many frocks of foulard, plain, dotted, or largely patterned, and these have girdles of cloth-of-gold or matching fabric, which appear in the back only, serving to accent the curve of the waist.

Evening gowns in the Doucet collection are, as Doucet evening costumes always are, exceptionally lovely. The pearl-embroidered evening gowns are unusually heavy and rich, but the triumph of Doucet's collection is in the fringed gowns, a fashion which, it will be remembered, was introduced by this house several years ago. This mode has been revived there this season, but with great variation in the colour and length of the fringes and in the ways in which they are used. One chemise frock, an exquisite blue in colour, is covered from top to bottom with fringes of pearls, not hanging loose but caught at the bottom and graduated in colour and width. The bodice is lighter at the top than at the waist, and this effect is repeated in the skirt.

Sometimes on gowns of shimmering tissue de jais the entire sides are made of fringe. White tissue de jais is an ideal fabric for evening wear, and the foundation may be either white or black. Doucet features this fabric with great success, combining it with ostrich feathers which are applied in novel fashion to trim gowns as they have long trimmed hats. One long and clinging gown of white tissue de jais has the "Prince of Wales" group of three feathers, in yellow, blue, and rose, set cleverly at the left hip and the same



DOUCET

Liking one smart little belt of white and beige poulain, this suit of grey cheviot striped with white assumed another above the knees and followed the mode by an effective gilet of soft beige cloth and by grey stitching instead of embroidery. Suggestive of the old finery of doublets, the slashings in jacket and skirt open slightly with the movement of the wearer



PAQUIN

Expressive of a divided mind, this dress got as far as a black twill skirt with two flounces and side plaitings, then altered its decision in favour of a beige etamine bodice with a favoured fashion feature in its silver embroidery. Then it returned to its early choice by having black silver-embroidered twill collar and steel ball buttons



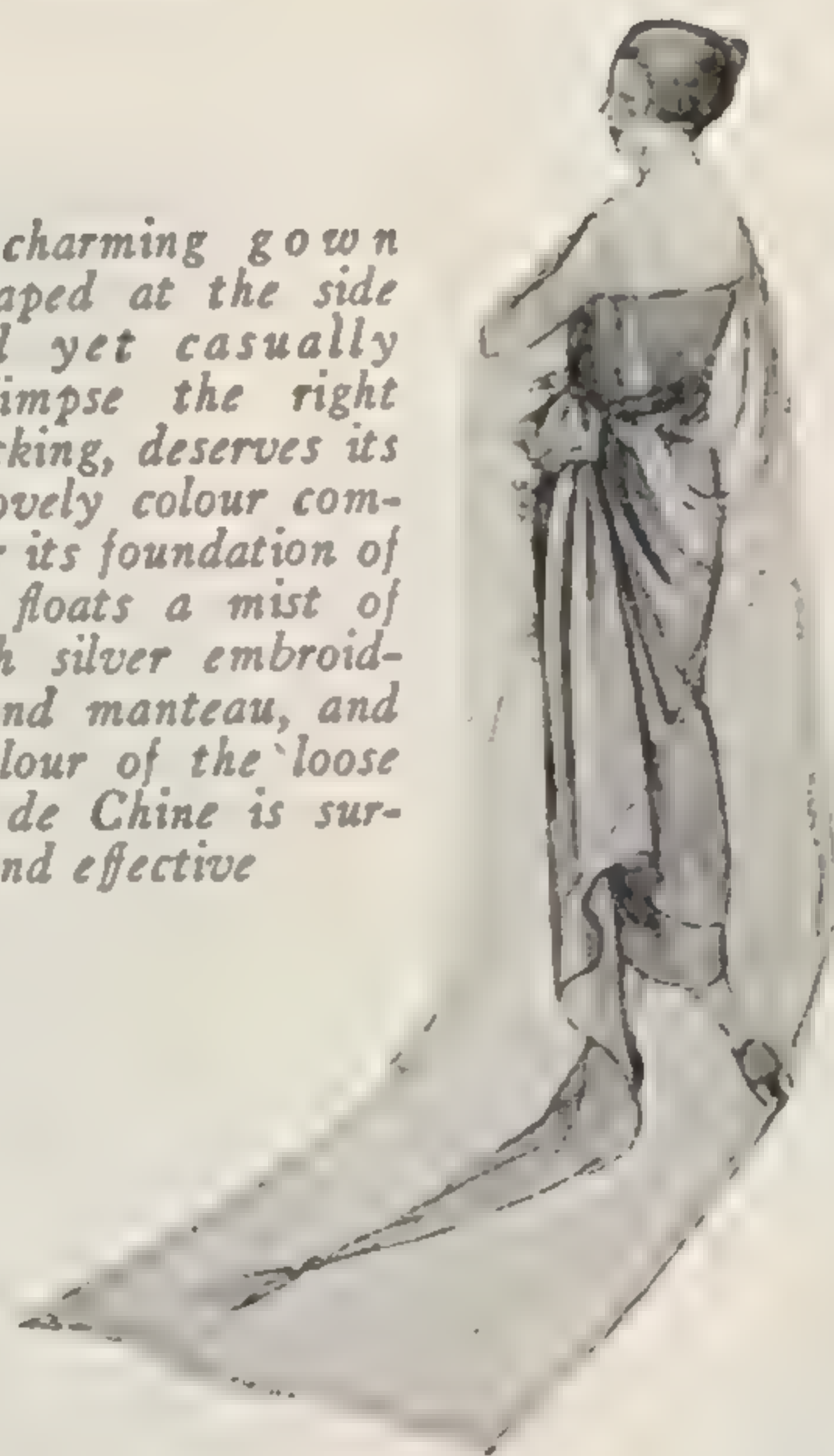
DOUCET

An unusually delightful combination of shades is this travelling frock of biscuit colour serge over a tomato coloured skirt of the same material. The tomato shade is used in the voluminous collar with its long revers. The vest is of flesh colour. In a way characteristic of Doucet, the skirt is gathered on to the straight long bodice and is stitched like the bodice, with tan thread in panel effect

In every stitch of its silver embroidery, this flowing tea-gown of tête de nègre tulle proclaims its designer, for Doucet is embroidering lavishly this year. With a slip of blue and silver lamé, a garniture of cut steel at neck and armholes, loose girdle, and long graceful train, it is a most becoming companion for the home five o'clock tea

MARTIAL
ET ARMANDMARTIAL
ET ARMAND

"Darling," a charming gown which is draped at the side gracefully and yet casually enough to glimpse the right amount of stocking, deserves its name by its lovely colour combination. Over its foundation of old-blue satin floats a mist of blue tulle with silver embroidery on skirt and manteau, and the tomato colour of the loose sash of crêpe de Chine is surprising and effective



The newest evening frocks of Martial et Armand inevitably wear this adaptable gauzy drape. "Cythère," of the lovely namesake, wraps the figure in blue satin and likes the arrangement so well it decides to fasten at the side with tiny roses and silver ribbon. Its witching charm lies in a scarf of blue tulle, silver embroidered and attached to the frock, which it may wear as an airy train

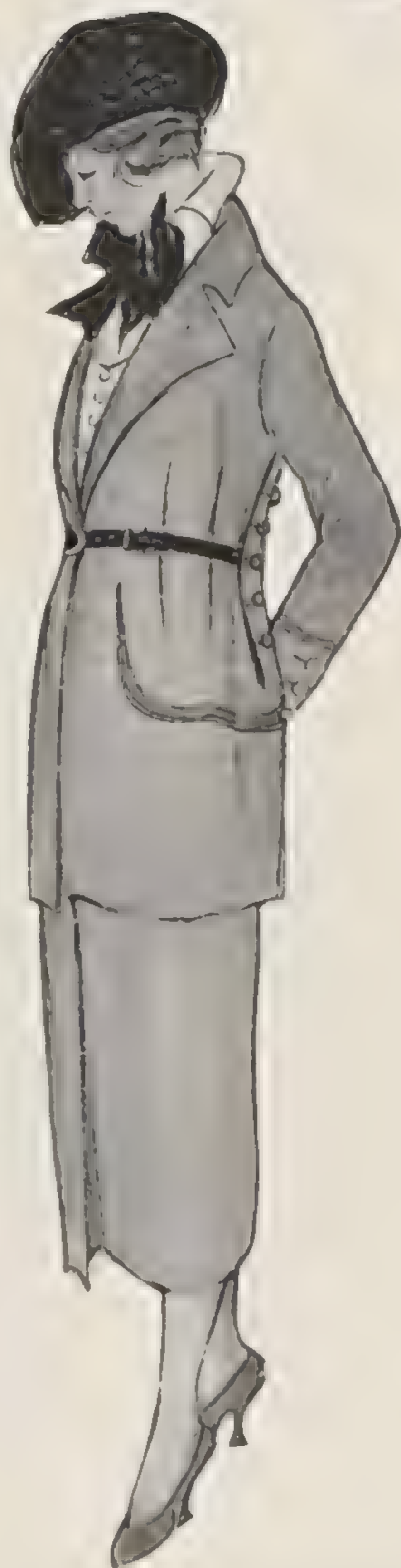


Much, much more sophisticated than its name implies, and surely destined to see a great deal of Paris, the "Y. M. C. A." model combines pale bluish green fine wool jersey and chiffon and soutache braidings into an afternoon costume. That favoured child of fashion, and of the house of Martial et Armand, the coat which forgets its sleeves and looks like a cape, is entirely of jersey with effective motifs of braiding

MARTIAL ET ARMAND

By thinking the nicest things in the world about browns, the designer made "Oberle," a suit of nut colour toile de laine with a rich brown taffeta tie and suède belt. What he thought about lines is evident in the more rounding tendency at the front, the bouffant hip, and the fitted look produced by the buttoned-down plait. The new pocket required so long a thought that it went around and up the back

MARTIAL ET ARMAND



TWO TRIM ATTRACTIVE COSTUMES FOR THE DAY,

AND TWO AIRY CREATIONS FOR EVENING WEAR

note is repeated on the bodice with three smaller feathers which are curled but kept straight without the characteristic curve at the tip.

For a grey gown covered with matching paillettes, Doucet has created a novel train formed by five or six great ropes of pearls which start from the waist. These ropes of pearls are held together by fringes of ostrich feathers, five of which are set at equal distances along the length of the train. Another unusual train is of black satin ribbon a meter wide. This ribbon forms a sort of pointed overskirt in the front and is drawn together at the back where it falls in a train weighted with embroidery in gold and pearls.

The mode of this season is difficult to describe. It is, in truth, a thing of shreds and patches used with amazing ingenuity. The talent of the *Grandes Maisons* appears in their success in evolving from

the materials at their disposal such collections as this of Doucet's. From these shreds and patches they have made collections which maintain the fine French traditions of cut and line.

Now that I have seen and described this collection, I feel, as I have felt after every opening which I have seen and described this season, a sudden fear lest, by the time this letter reaches its destination, all may be completely changed. That is a thing which sometimes happens when the whimsome woman of fashion seizes upon something else which pleases her, a "something else" which she likes, selects, and impresses upon the mode. It does not seem to me that there is among us at present any woman of sufficient prestige to accomplish this, and, on the other hand, there is an inexhaustible variety in this season's mode which should satisfy every taste.

J. R. F.



BUZENET

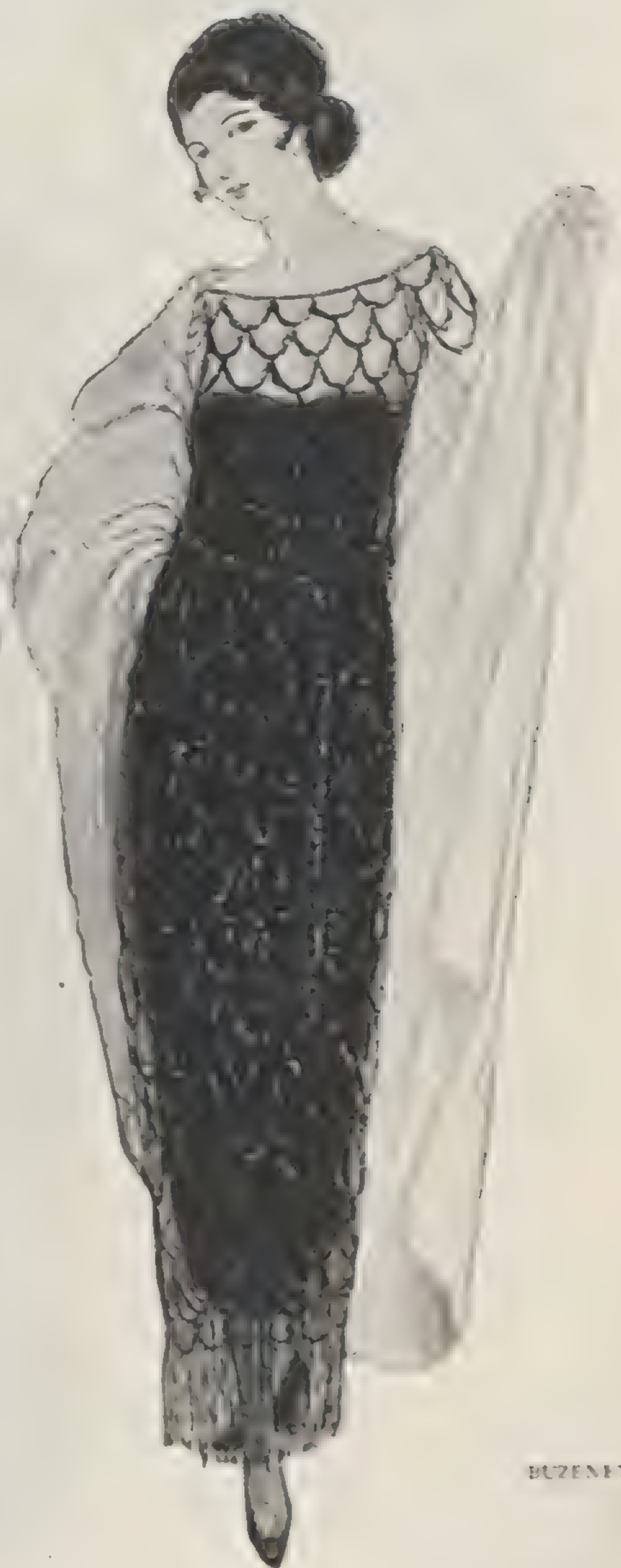
One of the most delightful things about the dress rehearsal of "Le Pasteur" was Mlle. Yvonne Printemps, who looked particularly saucy in a white Liberty satin frock. The flat bodice, the roll of pearl twisted satin about the hips, and the two tiers of dripping white fringe mingled with pearls had all the bewitching coquetry of an Hawaiian dancing girl's straw skirt.

(Left) A very unusual evening gown was even more unusually effective as worn by Mlle. Yvonne Printemps. The long tunic of black velours was cut in one with the straight flat bodice now so popular in Paris. The front of the skirt was open over a glinting underdress of silver cloth. The round neck was collarless, but the short sleeves were cuffed with silver.

(Right) Madame Jean Perrier in "Le Pasteur" wore a very narrow, very short underslip of black satin to be conventionally smart. Then, to be quite contrary and wholly feminine, she wore a beltless overslip of jet, very long and edged with fringe. The neck and sleeves were oddly charming with their little jet and silver fish-scale trimming.



BUZENET



BUZENET



Baron de Meyer

To recline at luxurious length in the sunlight which is surpassed by the rich apricot hue of one's velvet gown seems a most enviable way to spend the time. White wool heavily embroiders the sleeves, from which floats a drapery of white chiffon, and the lining is of rose and white chiffon. And when one's gown is bordered with ermine at neck and sleeves in truly regal style—well, even Cleopatre should be satisfied, should she not?



This boudoir gown of green and white velvet seems almost too splendid to spend its days inside of a boudoir. In this sphere, however, it reigns triumphant, for has not Mary Garden preferred its velvet charms, its glowing copper coloured lining, its square delightful train, its sleeves with foamy lengths of white chenille, to the fascinations of all the other boudoir gowns in Christendom?

FOOTLIGHTS ARE BRIGHT, BUT

IRRESISTIBLE ATTRACTIONS TO

A LIFE OF EASE ARE THE LUX-

URIOUS NEGLIGÉES DESIGNED BY

MRS. WALSH FOR MARY GARDEN

(Below) Since poppies are for sleep, then surely this gown in two tones of velvet, with its bold conventional design of the full-blown drowsy flowers, should wrap the wearer in luxurious repose. From the fragrant names of rose and petunia, the designer borrowed its colours, which are repeated in the delicately hued chiffon lining and in the wool embroidery forming the flowers. Wool of the same blending tones is twisted softly into a roll which makes the collar and finishes the front of the negligée



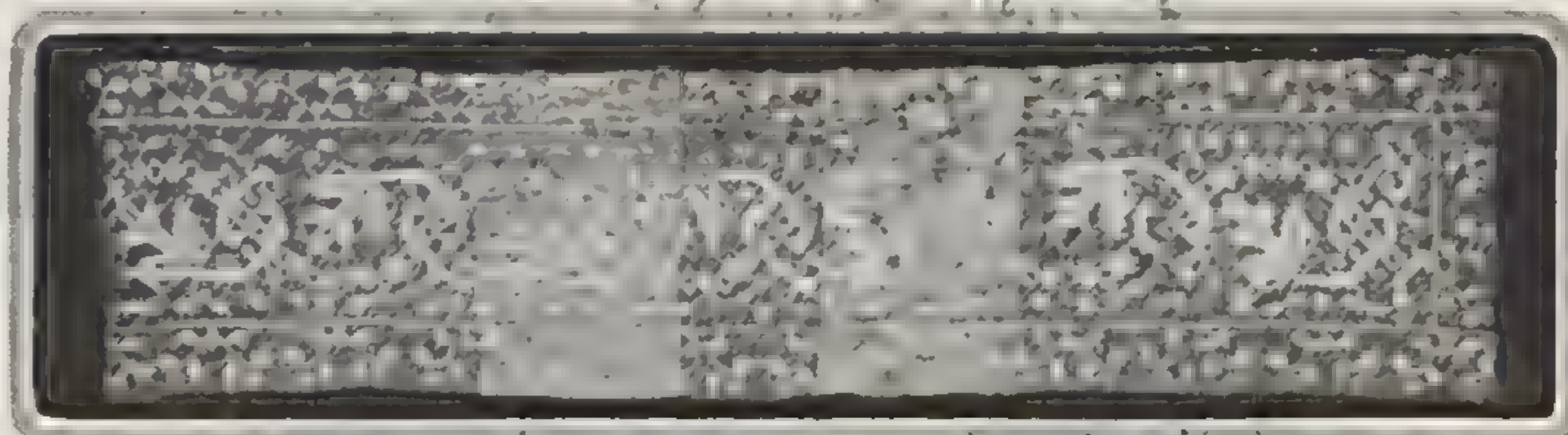
DEMMEYER

Laron de Meyer

When shimmering pale yellow charmeuse is made into a bon-doir gown with touches of delicate blues and orchids and yellows, the results might be reproduced by an artist in pastels, but are much too lovely to be shown in a medium of black and white. Embroidery floss of these flower-like hues braids itself heavily to edge neck and sleeves, and ends in tassels. The large designs in appliqué on the gown combine gold with the pastel shades, and the wide sleeves permit glimpses of another charm in the soft chiffon lining of blue



Ingenious fingers with a trick for fairy fabrics combined cream coloured net with caps of Brittany lace into a "couvre-pieds." A star-shaped pillow is made of the same laces; from Madame Kargère

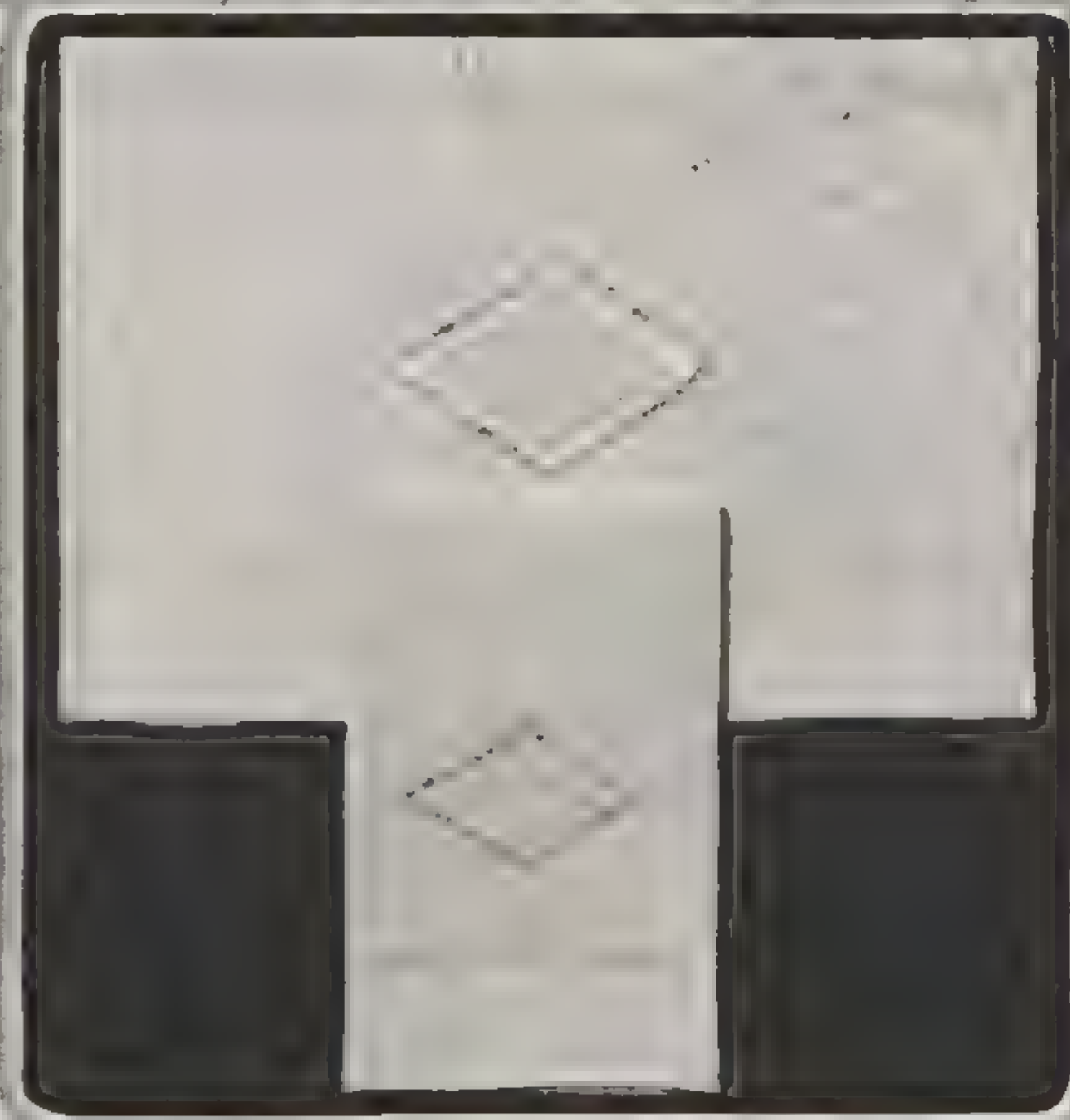


Other frivolous pillows are fashioned from the lace and net into various shapes. To match this milieu one may have a satin boudoir jacket in delicate shades of blue or rose; from Madame Kargère

(Above) An old Italian filet lace strip, 12 inches wide and 3 yards long, would look well at the back of a davenport or on the dining-table that is not in use; from the Grande Maison de Blanc, New York

TROUSSEAU GIFTS THAT POSSESS THE

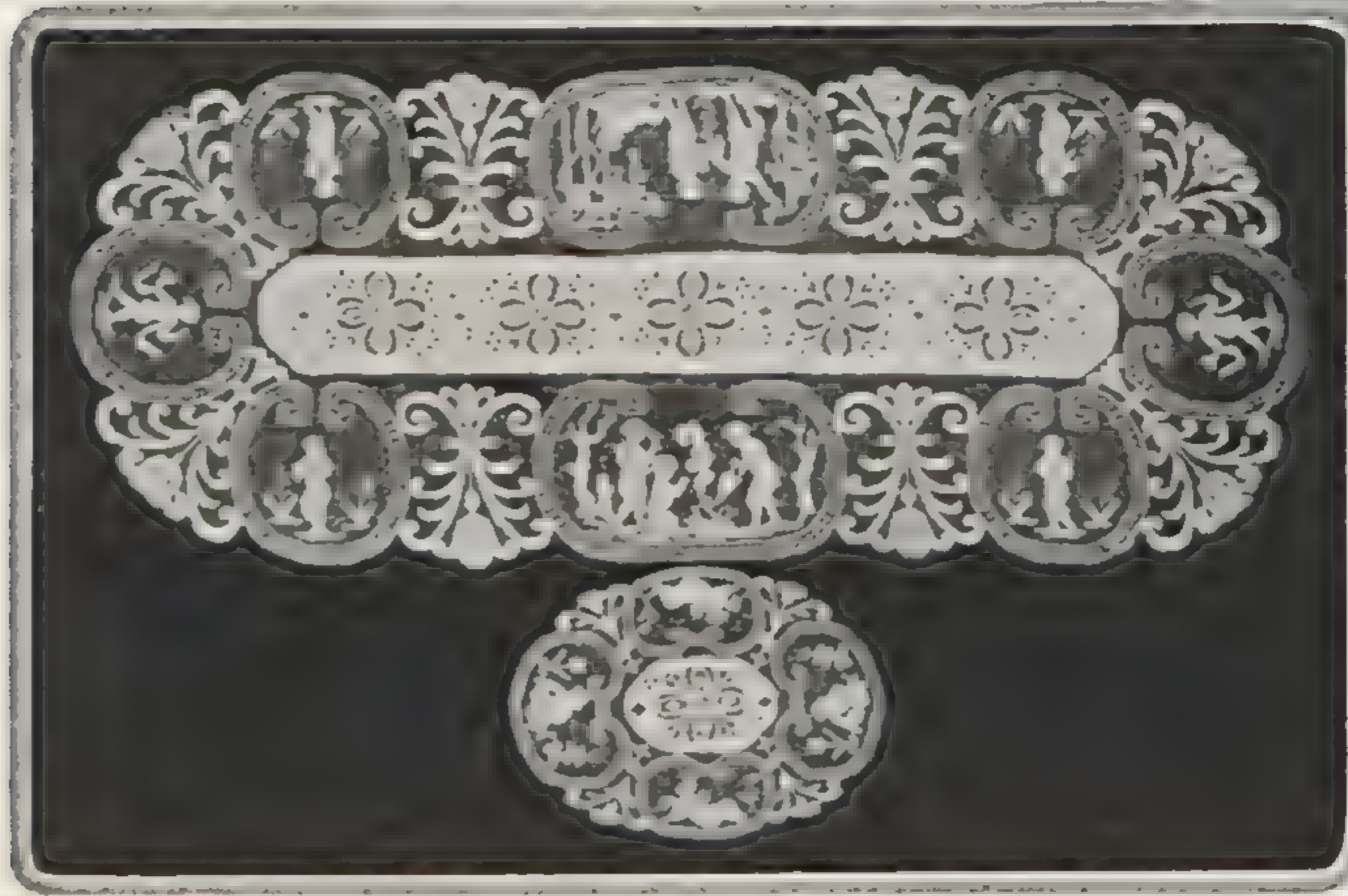
DAINTINESS SACRED TO ALL BRIDES



(Left) With a diamond shaped monogram of French à jour work, the principal initial in seeding, linen sheets, with pillow cases to match, make an attractive trousseau gift; from Ascher-Le Vin

SILKS AND LINENS WHICH HAVE A

LARGE TALENT FOR LACY LOVELINESS



Of course it has a design of cupids, this luncheon set of Italian filet lace. The runner has a narrow centre of "bride" embroidery and fine Venetian stitching. Twelve oval doilies match it; from Madame Kargère

(Right) That welcome gift, the guest towel, is never more attractive than when made after the fashion shown here, of fine huck, hemstitched and set with an insertion of filet; from Ascher-Le Vin



What bridal outfit can be called complete without a tea-cloth and napkins to match? The especially lovely one shown above is made of very fine linen and has inserts of filet edging. There is also a delicate design done in cut-work; from Grande Maison de Blanc, New York

LACY SHEERNESS AND PALE COLOURS COMBINE

THEIR SOFT INSIDIOUS WAYS TO WIN A VERY

IMPORTANT PLACE IN THE BRIDE'S TROUSSEAU

MODELS FROM BENDEL



One of the most understandable of feminine foibles is lingerie of lacy sheerness and frail pale colours. Certainly no one could find a point to criticize about this three-piece set of finely plaited flesh ninon combined with real Duchess point lace, which composes the yokes of the gown and chemise and the deep flouncing on the drawers. A very French touch is added by pale blue ribbons

(Left) Soft and silky folds wrap the bride for sleep. This delicate pink omen of happy dreams is of crêpe de Chine embroidered in old-blue and trimmed at skirt edge, sleeves, and neck by bands of old-blue crêpe de Chine. The fulness at the sides extends in long becoming lines and is held at either side of the waist by narrow belts of blue. The broad low neck-line is unusually pretty



(Below) Alluring laces and ribbons have combined to tempt the indulged young bride. A breakfast jacket of pink matelassé, lined with blue ninon, has tumbling frills of cream lace on its outer edge. A boudoir pillow to go behind it is made by clever fingers which knew just how to combine "point de Venise" lace, embroidery, and Duchess lace in the most exquisite way. The chemise at the right is of flesh pink ninon finished across the top with a band of net run with two-faced ribbon of orchid and silver. Quite as lovely is the combination of batiste and Valenciennes lace that makes the robe and chemise at the left



A charming two-piece suit is composed of a smart little chemise of fine white ninon, bound with rose ninon which is hem-stitched onto the white with heavy silk, and the drawers, also bound in rose. Both the drawers and chemise have their edges finished by narrow but important ruffles of rose ninon



A black lace suit has a chemise with a pert scalloped bottom bound in rose charmeuse, and diminutive roses of satin to finish the bloomers and peep from the lace at the square chemise neck



INGENIOUS HANDS HAVE SO FASHIONED NAVY BLUE GABARDINE THAT IT SCORES

UNDENIABLE SUCCESSES—AND THIS IN A SEASON OF STRIKING COMPETITION

MODELS FROM BERGDORF GOODMAN

The slim wearer of the dark blue gabardine cape is trying to conceal her knowledge of its smartness in the conveniently enveloping folds of the deep shawl collar. Though the collar is very large there is plenty of room for the three circular tiers of gabardine that grow narrower towards the ankles. Of course there are no sleeves—just openings at either side for the arms. In several other colours and materials, even this haughty lady must admit that her cape is just as lovely. Quite a different effect has been obtained with navy blue gabardine in the frock beside it. The bodice and sleeves of gabardine disappear

under wool embroidery of a soft petunia colour, leaving the front open to no criticism whatever as to its sheer white organ-die vest. The broad belt and the upward movement of the skirt embroidery are both unmistakably new French modes. At the right navy blue gabardine again proves its versatility and the important part it is playing in the season's fashions by becoming a slender fitted dress with black silk embroidered panels of gabardine down the front. The panels meet at the neck but considerably separate over a French blue linen waist-coat, which has a soft narrow collar and linen covered buttons



OUT OF NAVY BLUE GABARDINE EMERGED THREE SLENDER FROCKS, EACH DISTINGUISHED BY A CLEVER TOUCH OF TAFFETA LACING, EMBROIDERY FLOSS, OR LINEN RUFFLES

After seasons of noiseless silks, it is quite desirable to rustle softly, so a wise frock of dark blue gabardine chose an underdress of taffeta and at once became smart. To show just how much it relied on this taffeta smartness it added a broad band of taffeta latticework to the skirt and slenderer bands to either side of the bodice. The unpretentious little neck is finished by a tiny sheer collar of embroidered cream batiste. Right in the middle of the page a one-piece frock gives way to altogether charming caprices. The lines are decidedly imitative of the Eton suit, for the very short jacket swings

jauntily away from the crisp underblouse of organdie. And then, because big squashable sashes are particularly in favour, it also chooses one of these of black satin; but the very newest and cleverest thing it does is to trim its jacket and band its skirt with black silk embroidery floss, running in two different directions. In contrast to the more sophisticated whims of its neighbour, the gabardine frock at the right has an ingenuous air tucked into the French blue linen frills at its neck and sleeves, which is increased by their appearance on the long tunic. There is an invisible opening in the back



Very interesting were the costumes of Mrs. Howard Cushing and Mrs. George Baker, junior, at a recent exhibition of pictures which attracted much attention

NEW YORK DANCES THROUGH A BRILLIANT SEASON

ECHOES of the days before the war? Can it really be true? Has the world actually found time again to agitate itself about the morality of the dance? True, the town is dance mad; but when one hears the clergy discussing the ways of the fox-trot, one recalls the times when the Vernon Castles were the rage of the day; when frocks and reputations were rent asunder in the whirl of the dance; and when the tango and the maxixe flourished nightly. There is no doubt at all that the manner of dancing is undergoing a marked change these days. With the older people, the change has not been radical, but the *jeune fille* and the *jeune fils* are certainly treading measures far more lively than those of the immediate past. Far less formal, too, is the manner in which the youth of

Society Adds to Its Sparkling List of Balls
And Festivities, Whimsical and Ingenious Parties Where Only the Head Is in Fancy Dress

today hold his fair partner. Indeed, even very smart members of our younger set have drawn not unmerited censure upon their fair young heads by assuming a dancing position in which the maiden's cheek lightly but quite perceptibly touches the cheek of her escort.

At the last of the Officers' Dances given in the Della Robbia Room of the Vanderbilt Hotel, one of the hostesses who assisted Mrs. Adolf Laden-

burg wore an interesting gown of sapphire blue brocade. This gown was very straight and slender and was fashioned entirely of brocade. Dull silver shoulder straps were prolonged in the front to sustain a round jewelled ornament set with sapphires, and this combination of sapphire blue and silver was very lovely with the grey hair of the wearer. Interesting, also, and characteristic is the fashion after which Mrs. Ladenburg arranges her white hair. It is softly waved and caught into a little knot at the top of her head, and is then pulled down softly over her neck and ears and brow, and bound about with a dull silver filet.

Gowns cut on straight lines are much affected by smart women this season. At a recent exhibi-

(Continued on page 118)

SPRING WEDDINGS ARE PERMITTED TO MAINTAIN MARTIAL
TRADITIONS EVEN IN TIMES OF PEACE, AND THESE TWO
TURNED TO THE NAVY FOR THE INDISPENSABLE GROOM



Almé Dupont

(Above) One of the spring brides will be Miss Frances Field, the daughter of Mr. Augustus Bradhurst Field of Tuxedo. Her engagement to Mr. Everett Westcott Fabyan was recently announced, and the marriage is to occur at St. Bartholomew's Church on May 3. Miss Field, who made her debut two years ago, is a member of the Junior League and has been doing important work for the Liberty Loan Committee. Mr. Fabyan is the son of Mr. Francis Wright Fabyan of Boston, and a brother of Mrs. William Augustus Read and Mrs. Theodore Frothingham, junior. At the beginning of the war he left college to enlist, receiving a commission in the Navy, and for fourteen months was in Service overseas

Miss Eleanor Townsend Darlington, the daughter of the Right Reverend James Henry Darlington of Harrisburg, Pennsylvania, was married to Lieutenant Joel Ellis Fisher, U.S.N. R.F. in February. The eldest brother of the bride, Lieutenant Gilbert S. B. Darlington, who is a chaplain in the naval service, gave away the bride, while Bishop Darlington performed the marriage ceremony. The maid of honour was Miss Kate Darlington, the sister of the bride, and among the bridesmaids was Mrs. James Lenox Banks, junior. Following their return from a trip in the West, Lieutenant and Mrs. Fisher will make their home in New York



Campbell



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Mrs. Allen Gouverneur Wellman and Mrs. Frederick Frelinghuysen enjoy the interim between a morning dip and luncheon at the new Everglades Club, where luncheons are now both popular and fashionable



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It's a momentous question whether to be a mermaid or a sand lizard. Miss Katherine Kent and Miss Melissa Yuille, both of whom made their debut last year, are trying rather leisurely, to arrive at a unanimous decision



Mrs. Joseph D. Widener and her daughter, Miss Fifi Widener, of Philadelphia, are here shown en route to the surf

Miss Sheila Byrne and Miss Leslie Murray seek diversion in the surf. Miss Murray has been active in hospital work

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Mr. James W. Gerard proves himself photographer as well as diplomat. In line for the crucial moment are Colonel Frank Keech, Mrs. Charles E. Van Fleck, Jr., and Mr. Otto H. Kahn



(Left) Miss Mary Warburton, almost obscured by an enveloping cape and a huge umbrella, is the daughter of Major Barclay H. Warburton, whose home is in Philadelphia

© Underwood & Underwood



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SOCIETY AT PALM

BEACH ENJOYS THE

SURF AND SUNSHINE



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This harmonious and almost invariable quartette consists of, from left to right, Mrs. Frederic Cruger, Mrs. John Wanamaker, Jr., Mrs. Frederick Frelinghuysen and Mrs. De-wees Dilworth. Captain Wanamaker returned from France at the end of February



PARIS DANCES TO THE PIPES OF PEACE

Nothing in Paris Is More Alive Than the Dance, and
Nothing at the Dance Is More Alive Than the Fringes

By FRANCIS DE MIOMANDRE

Sketches by Georges Barbier



From beyond the mountains, Spain, past-mistress of dancing, has sent us the "pasos doblos," a future rival of that music sacred to two-steps—ragtime

A veritable index to the eagerness and enthusiasm of the dance is the rhythmic fluttering or subtle drooping of the fringes every frock must have



Ira los monjes.

IN the first weeks following the armistice, a few people, here and there in Paris, began dancing again. Very timidly, they began, with feet that hesitated in their dancing, as if in fear of those somber moralists whose self-imposed mission it is to assert in print that all goes ill and that every pleasure is a sin. But the sane public opinion of Paris, which is always keen and sensitive, paid no attention to the railings of these so-called moralists. Men and women perceived at once that it was delightful to dance again, that it did no harm to any one, but was, rather, a refreshing diversion, a sort of exceptionally satisfactory and pleasant indoor sport.

So those who had begun to dance, danced still more, and those who were hesitating, de-



cided to dance, and presently all Paris was dancing. The men on leave were dancing for pleasant relaxation after the fatigues of the front; the demobilized soldiers found in dancing the recreation they needed before taking up again the labours of normal life, the life of peace; civilians danced because for four long years and half another pleasures have been so rare; and, most of all, the women, all the women in Paris, danced, because nothing in the world, from the beginning of time has ever sufficed to keep them from dancing, because to dance is one of their most natural and most sacred rights, and because in dancing they display their greatest grace and charm—for the greater undoing of man.

(Continued on page 112)

autrefois.

In the far-off golden days of Pericles, one danced in airy drapery to the sound of the flute of Pan. Now that lovely woman follows narrower ideas, only fringe is left to mark her rhythmic movements

What was the charm of vanished Greek veils to the witchery of the new fringes? They, like the dances they have come to adorn, are the most perfect expression of the present mood of Paris

All Paris dances, and half of Paris wears fringes; but whether Paris dances because of the fringes or wears fringe because of the dances, who can say? At all events, the combination is ideal



balancez vos dames!



DE MEYER

Baron de Meyer

MISS ELSIE DE WOLFE

Miss Elsie de Wolfe, who has recently returned to America, is shown here very modestly bending in such a way as to conceal the Croix de Guerre which she is wearing on the front of her dress. This war medal is only given to women who have been under fire and is

essentially a soldiers' medal. It was awarded to Miss de Wolfe by General Humbert of the 31eme Armée (French) for the evacuation of the wounded in the Ambrine Hospital at Compiègne, when, under heavy bombardment in the March of 1918, the Hospital was destroyed

PARIS REVIVES A GREAT FRENCH OPERA

"CASTOR AND POLLUX," an opera by Jean-Philippe Rameau, based on the poem of Gentil-Bernard, was presented in Paris for the first time on the twenty-fourth of October, 1737. At that time twenty-one performances were given—a most successful record for any opera in that period.

Up to the time of the Regency, the music-loving public in France lent ear only to Italian compositions. Every one was a follower of the Italian Lulli, the famous director of the opera under Louis XIV. No one imagined that France might create a music of her own. It was Rameau who led the way to a music essentially French. This lends additional interest to the fact that it was in the midst of war, on the twenty-first of March, 1918—the very last night before the bombardment by the Berthas—that this opera by Rameau, one of the glories of the French nation, was revived in Paris, after a silence of more than an entire century.

PRESIDENT WILSON AT THE OPERA

Interesting, too, is the fact that on the twenty-fourth of January, 1919, a performance was given in honour of President Wilson and Mrs. Wilson. Inspired by the presence of the illustrious guests from the United States, the singers and dancers surpassed their best efforts. The President and Mrs. Wilson were welcomed by the members of the Opera administration and M. Lafferre, the Minister des Beaux-Arts. They entered their loge amidst enthusiastic cheers, after which the orchestra played "The Star Spangled Banner," and Marthe Chenal sang "La Marseillaise." The President's box was draped with a large American flag, at one corner of which were white



roses, while another corner had a profusion of red roses.

Every one, perhaps, is familiar with the story. Castor and Pollux both love Têlaire, radiant daughter of the sun, and Têlaire loves Castor. This love of the two brothers is the foundation of the tragedy. Castor is killed by a giant, and after heroic effort, Pollux resolves to go to Hades to find his slain brother and rival and restore him to Têlaire. At the entrance of Hades he is stopped by demons, but he finally puts them to flight and finds his brother. Jupiter now intercedes and decides that the brothers shall become a constellation, and, led by the sun, the planets receive them in a triumphal dance which ends the opera.

THE SETTING OF CASTOR AND POLLUX

The score of this opera remains exactly as Rameau wrote it. M. Rouché, the present director of the Opera, has neither changed nor added to it. As to the decoration, that is another matter. It was only after long search through the archives of the Library of the Opera that it was possible to find a few sketches made by the costumer Bocquet for the revival of Castor and Pollux in 1754. Regarding the stage settings, not a single record has survived. All that is known of them is that the critical reviews of the day, published in *Le Mercure*, state that the famous French artist, Boucher, made the designs for land-

This lovely dancer, in spite of her smiles, is very very wicked, for she was one of the "Demons" who thwarted Pollux before the gates of Hades



Bert

M. Dréza found inspiration for his costumes in the modes of the eighteenth century, which, at the far distant première of "Castor and Pollux," were the custom in the theatre, whatever might be the subject of the piece. Thus did he dress Mme. Germaine Lubin, as "L'Eclair," in "Castor and Pollux"



When Pollux reached Hades, he found, contrary to his expectation, the gayest kind of spirits, and one of the blithest was Aida Boni, première danseuse, whose light feet might well have dispelled the darkness of even those regions, which, of course, had to live up to certain gloomy reputations



Charlotte Fairchild

MRS. FISKE

As Nelly Daventry in Lawrence Eyre's new play, "Mis' Nelly of N'Orleans," Mrs. Fiske demonstrates that twenty years of added age and custom can in no way wither the charm of a belle of old New Orleans, and who could be better qualified than Mrs.

Fiske to make the proof? The play is charmingly set in a garden of Old New Orleans in Mardi Gras time. Hamilton Revelle and Georges Renavant, as the fiery Creole father and son, give admirable support to Mrs. Fiske's distinguished acting

S E E N o n t h e S T A G E

Two Plays That Remind Us of the Grandeur of Our Old English Prose and Several That Make Us Forget It

By CLAYTON HAMILTON



Into the first act of "The Royal Vagabond" whisks a pair of dancing feet, a bit of pink tulle, and a pert red hat cocked over the arch glances of Dorothy Dickson



This saucy sprite proceeds to dance with an enchanting band-box. And just when one is entirely bewitched, the band-box is exchanged for a real dancing partner

ROBERT LOUIS STEVENSON, in a letter written from Vailima, in December, 1893, to Henry James, stated that his two aims in fiction might be described as,— "First, war to the adjective; Second, death to the optic nerve." As a stylist, he regretted the growing tendency of the age to receive impressions through the eye alone. A public overfed on newspapers and magazines soon learns to skim them rapidly in search of subject-matter; and this faculty for gathering the content of a printed page with a single stroke of the eye is applied subsequently to the reading of books. Nothing could be more stultifying to an appreciation of either verse or prose than this pernicious practice; for verse and prose are auditory arts, not visual, and must be listened to, and even murmured with the lips, in order that their patterns may be appreciated. To the optic nerve alone, no remarkable appeal is made by such a sentence as De Quincey's, "Moonlight and the first timid tremblings of the dawn were by the time blending"; but if this phrase be read aloud, with loving intonation, a notable appeal will certainly be made to ears that have not forgotten how to hear.

CONTEMPORARY DRAMA AND THE OPTIC NERVE

Perhaps the most important function of Stuart Walker's Portmanteau Theatre is to remind a rarely listening public of the historic grandeur of our English prose. The plays that he presents make patterns for the ear, and might be appreciated by the blind. This fact is now exceedingly unusual; because the entire tendency of the



Baron de Meyer

Among all the splendour of competing charms, Flore Révalles, one time member of Serge Diaghileff's Russian ballet, manages quite easily to make one long remember the slave girl in the new Winter Garden production, "Monte Cristo, Jr."

theatre, throughout the last half century, has been in the contrary direction. The contemporary drama has made a sort of fetish of the fact that it appeals primarily to the optic, instead of to the auditory, nerve. It was developed by Ibsen, and his many staunch successors, in a period of realism; and in the interests of realism our recent dramatists have exerted the most punctilious literary tact in the effort to prevent themselves from writing any lines that might sound at all "literary" when spoken by the actors on the stage. Our contemporary drama, for the most part, is not written in verse nor even in prose; it is written, instead, in conversation; and the most successful playwrights of the present period are those who, like Sir James Barrie in England and Mr. George M. Cohan in America, have mastered the difficult and tricky craft of writing lines that seem to catch and utter the casual drift of unpremeditated colloquy.

PLAYS FOR THE LISTENING PUBLIC

Even romantic and poetic dramatists, like Maurice Maeterlinck, have adopted the current habit of addressing themselves primarily to the eye instead of to the ear, and have grown to rely more largely upon the visible appeal of scenery and lighting than upon the audible appeal that might be made by the whispery and slippered footfall of soft syllables or the fanfare of a trumpet-blast of rhetoric. Truly, our plays in general have become again like little children,—in the proverbial sense that, when good, they should be seen and not be heard.

But Mr. Walker has at last



Maurice Goldberg

Edith Taliaferro plays with taste and tact one of the leading rôles in "Please Get Married," a popular farce, in which neither taste nor tact are ingredients but which would cause a blush to mount to even the Frenchman's worldly cheek



Alfred Cheney Johnston

Mollie King is one of the busiest and most versatile of young women, as her singing, dancing, and mimicking in "Good Morning Judge," prove without the additional talents she displays at the Century Grove and in posing for moving pictures

discovered a romantic and poetic dramatist who still dares to write in prose,—who still prefers to appeal to the listening ear, instead of twanging at the optic nerve, as the capeadors of Spain flaunt flaming cloaks to capture the attention of the charging bull. Since the passing of his dead and deathless fellow-countryman, John Millington Synge—who was endowed with the eloquence of angels—Lord Dunsany is the only dramatist who has appeared in the English-speaking theatre to remind the public of the grandeur of our ancient English prose. Even Barrie, who began life as a man of letters, has preferred to write his dialogue in conversation; and even Bernard Shaw, for all his literary wit, has preferred to pretend that he was faithfully reporting the unpatterned speech of a generation that had never read aloud the exordium of Milton's "Areopagitica."

The history of English prose, like the history of English blank verse, may be traced back to a great beginning along a single and undeviating line. Blank verse began in English in 1588, with the drums and trappings of "Tamburlaine the Great." The previous essays of Surrey and Sackville in this medium were really not important: it was Marlowe alone who moulded for us our enduring mighty line. The new footfalls introduced successively by Shakespeare, Milton, Fletcher, Shirley, Cowper, Wordsworth, Tennyson, and Stephen Phillips, are merely variations from a standard norm. Wherever English verse is chanted and listened to among the far-flung millions that en-



Charlotte Fairchild

Grace Fisher is one of the heroines who assist Mr. Cohan to make a success of "The Royal Vagabond." The comedy has been well called "a Cohanized opéra comique" and is proving one of the season's masterpieces

girdle the revolving world, the accents of that aureoled and flame-haired youth, who was slain by a serving-man in 1593, at the early age of twenty-nine, are still predominant and overwhelming.

English prose, analogously, dates backward along a direct, undeviating line to the King James translation of the Bible,—which remains, for all time, the greatest monument of prose in any modern language. The nameless men who, actuated by no foresight of posthumous celebrity, built up, verse by verse and chapter after chapter, that amazing monument of literary art, plucked unconsciously the loftiest of laurel-wreaths and set it as a crown upon the brow of anonymity. Our earliest deliberate organists of English prose,—John Milton and Sir Thomas Browne,—played merely the same tune that had been already orchestrated by these nameless predecessors; and it is not at all excessive to say that no man, since the outset of the seventeenth century, has ever learned to write great prose in English unless his ear had been trained from early childhood to appreciate the orchestral voluntaries of Sir Thomas Browne. De Quincey and Stevenson were brought up, according to their own confessions, on the "Religio Medici": Ruskin and Rud-

yard Kipling, according to their own statements, were brought up on the English Bible: and no man, apparently, has ever yet attained a mastery of English prose whose ear, in early childhood, was not habitually trained to appreciate the slow
(Continued on page 104)



DESIGN

Baron de Meyer

(Above) New ideas in the matter of table decorations are always welcomed by the careful hostess, especially if they have the distinction of the arrangement shown in the photograph above. As a centerpiece, a beautiful old lustre gleaming with crystal pendants lends its dignified charm, and a pair of finely wrought solid silver pheasants are placed among delicate roses; candlestick from the Lans Curiosity Shop; birds from A. Schmidt and Son; lace cover from Madame Kargère



(Left) Still another use of the unusual birds of silver, which are French eighteenth-century pieces, shows them skilfully combined with an old silver urn of the French Empire. Candles are not necessary with this arrangement, so that it would be appropriate for a smart luncheon. A luncheon cloth, beautifully embroidered, edged with heavy Cluny and filet lace, and set with medallions, may be used in place of doilies; silver from A. Schmidt and Son; luncheon cloth from Walpole Brothers

TWO EFFECTIVE TABLE DECORATIONS WHICH OWE MUCH OF THEIR

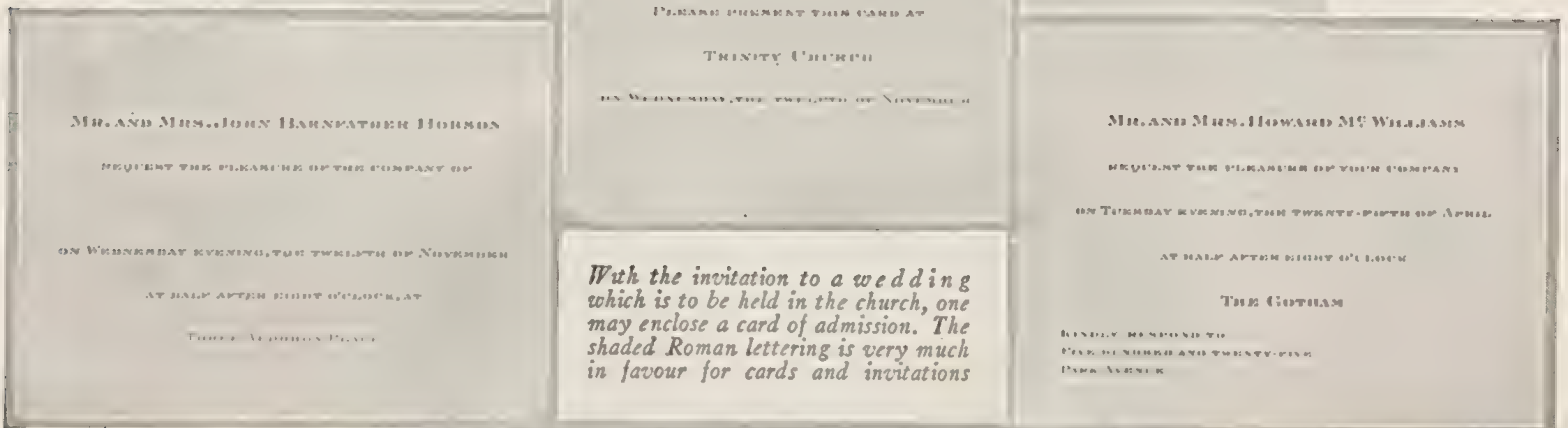
GRACEFUL CHARM TO SLENDER PHEASANTS OF SILVER

STATIONERY *that* BELONGS *to the* DAYS *of the* TROUSSEAU



Luxurious appointments for the bride's desk come from France, hand-tooled in gold on levant in brown, green, or blue. The stationery box, shown at the right, is especially distinctive with its beautiful clasp, and a portfolio, inkstand, telephone book, and social register cover may be had in the same attractive design.

Baron de Meyer



This correct invitation for an evening reception leaves a space for the guest's name. This type of card—with the hour, of course, changed to the fashionable time, five o'clock—would be equally appropriate for a wedding reception.

Entirely correct are invitations which gain typographical distinction by asking simply for "the pleasure of your company." This card is appropriate for any evening reception, or, with the hour changed, for the correct wedding reception.

WHEN all the intriguing details of the trousseau have been settled, there still remains the important question of the fatal "scrap of paper" to be decided upon. Here one cannot go far wrong, since custom decrees certain conventional usages which must be strictly followed.

There are practically no changes to be noted in the conventionally correct stationery for the bride. Good taste requires that the same simplicity which has always characterized correct wedding invitations and announcements should still prevail. The invitations are engraved on a fine quality of smooth egg-shell finish heavy white paper of beautiful texture, and the prevailing mode has been to use either the plain Roman lettering or the shaded Roman lettering, although script is correct.

It is permissible to use a crest on the wedding invitation or announcement, but never a monogram of any sort. The

correct typographical arrangement for the wedding invitation, leaving a space in which is to be written the name of the guest, is illustrated at the top of page 114. The addressing of the envelopes, of which there are always two, an inner and an outer one, will be taken care of by the stationer if a list of the wedding guests is sent to him.

If this is done at home, it is well to note that on the inner envelope only the surname appears, without the given name or address; that is to say, "Mr. and Mrs. Van Norden." This envelope, without gum, is slipped into a larger

(Continued on page 113)

The announcement is worded in this fashion and is sent out on the day of the ceremony. When the family crest is used, it is embossed in silver; desk fittings and stationery from Theodore B. Starr

GLIMPSES INTO THE

ENCHANTING ROMANCE

AND BEAUTY OF A GAR-

DEN IN SANTA BARBARA



A STUDIED GARDEN

WHICH PRODUCES WITH

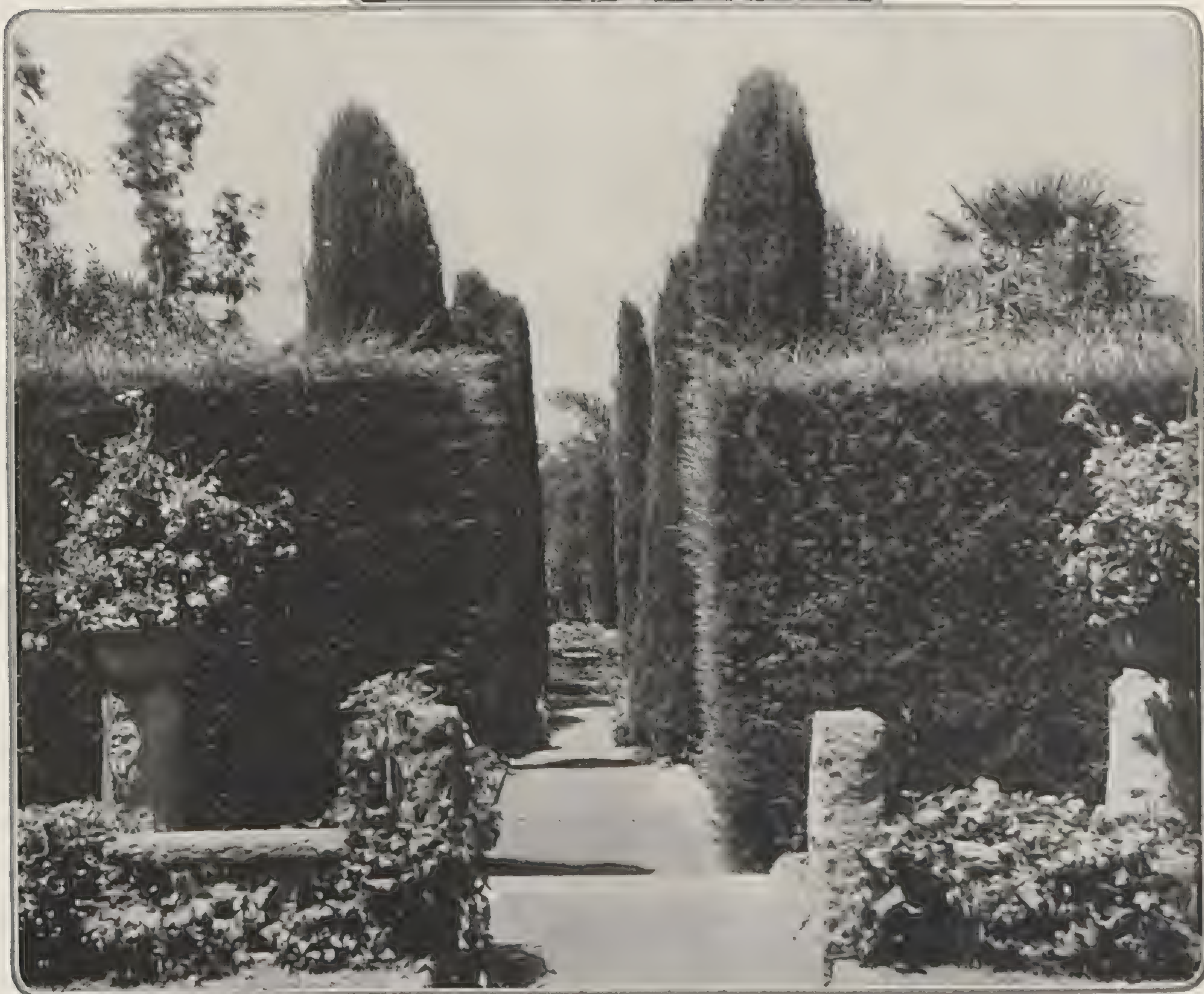
ARTLESS AIR A SUD-

DEN FLOWER-SET POOL

(Right) Romance lurks in the gardens of Santa Barbara, lurks among the tall old cypresses and unexpected jewel-like pools. Even in a place where gardens are all superlatively lovely, the garden of Mrs. Cameron Rogers may be called one of the loveliest and most romantic. Slim Monterey cypresses guard its choicest secret, an exquisite lily pool set deep in a riotous mass of dark ivy and gay pink geraniums

Frances Benjamin Johnston

Much skill and time must be expended to get the old cared-for casualness that this garden expresses. It is composed of terraces and enclosed in hedges of Monterey cypresses. The graceful tall sentinels guard the long path to the pool. But before one comes upon this walk, there runs a low ivy-covered wall, broken at intervals by terracotta bowls overflowing brilliantly with pink geraniums



LOVELY GOWNS FOR HOURS OF LEISURE AND A NOVEL

DANCING TEA-GOWN FOR MORE FORMAL WEAR HAD THEIR

PART IN THE TROUSSEAU OF THE PRINCESS PATRICIA

MODELS FROM ENOS



The wearer of this *matinée* of rose coloured *crêpe beauté*, lined with *chiffon* and banded at neck and wide sleeves with *ermine*, should need no other apology for a life of idleness than the enveloping comfort of its soft folds



This irresistible confection of a little coat followed its preference for pale blue *crêpe beauté* by a lining of *chiffon* in the same shade, assumed a wide satin bow in front, and finished triumphantly in dainty *chiffon* plaitings



Satin in a very soft shade of rose colour was the inspiration of this "robe intime" lined with *domett*. When it was weighted with quilting in a floral design to make a wide border for the sleeves and the hem of the skirt and enriched by a dark brown skunk collar, it proved true to its early ideal. In adopting the slip-on style, the other *negligée*, of blue velvet, loses nothing of its ease or attractiveness. Blue *chiffon* is plaited to form the underslip, and the gown is finished at the neck and sleeves with bands of squirrel



This creation of shimmering white and silver brocade is happily intended to see something of the world as a dancing tea-gown, a product of the *thé dantant* and a new addition to one's wardrobe. Its easy fulness of line is confined only by a silver band at the waist. Silver lace falls in a cascade from shoulder to hem and borders the sides of the skirt, while the *décolletage* is of gold net



These filmy squares of linen with their exquisite lace borders show that "infinite riches" of hand-work may be included in one small accessory. Two of the handkerchiefs are daintily bordered in lace of an inch width, giving the effect of insertion. The wide border of the third is the more usual lace edging in an effective pattern



Decorative enough to adorn any landscape are these accessories for the feminine motorist. The lady registering Eve with her apple wears a desirable pongee coat of voluminous lines and a small breeze-defying hat of Milan straw with an adjustable veil edged with faille ribbon; hat, \$20; coat, \$24.75. Her neighbour is forgetting to hold the pose, as who would not, with so absorbing a leather coat of generous pockets; \$95. The plaited sports skirt of distinction costs \$50, and the duvetyn hat, as becoming as it is snug, \$25. The little moving-picture camera is of such simplicity that a child can work it; with the projector, \$100. The descriptions of all motor clothes and accessories shown in this sketch, with their prices, may be found on this page and on page 116

WHY FAIR YOUNG MOTORISTS LEAVE HOME

IT may as well be stated frankly at the beginning that if there is one thing men do better than women, that thing is the selecting and wearing of sports clothes. Their masculine insistence on the durability of colours and fabric and the elimination of the unnecessary frills goes towards a certain unmistakable smartness. The most successful designers of sports clothes for women are those who aim for this same feeling. This aim does not come from a sense of fashion alone, however, but results also from the fact that women are demanding the ease and freedom which mean comfort and which are so necessary in any sort of exercise. This is particularly true in the question of motoring, and here another influence may be perceived. Practically every woman at all interested in automobiles drove one during the war

The Real Lure of the Open Road, as Every

Woman Knows, Lies in Motor Clothes as Smart

As the Once Loved and Now Lost Uniform

for the Red Cross or the Motor Corps, which meant, of course, the wearing of a most masculine uniform. Now when she goes away for a week-end trip, although her top-coat may cover the most feminine of silk frocks, the top-coat must be one which satisfies her new-found need for utility and must, above all, have nothing which flutters and spoils her mannish simplicity of line. Both of the coats shown in the sketch are cut

with attention to grace of line. The one at the left is of pongee, a most admirable material for summer motor coats. It is quite similar in appearance to a man's raglan and is seven-eighths length. This same model may be had in Palm Beach cloth for \$18.75.

The low-crowned, narrow brimmed hat of brown Milan straw may be ordered in other colours at the same price, \$20.

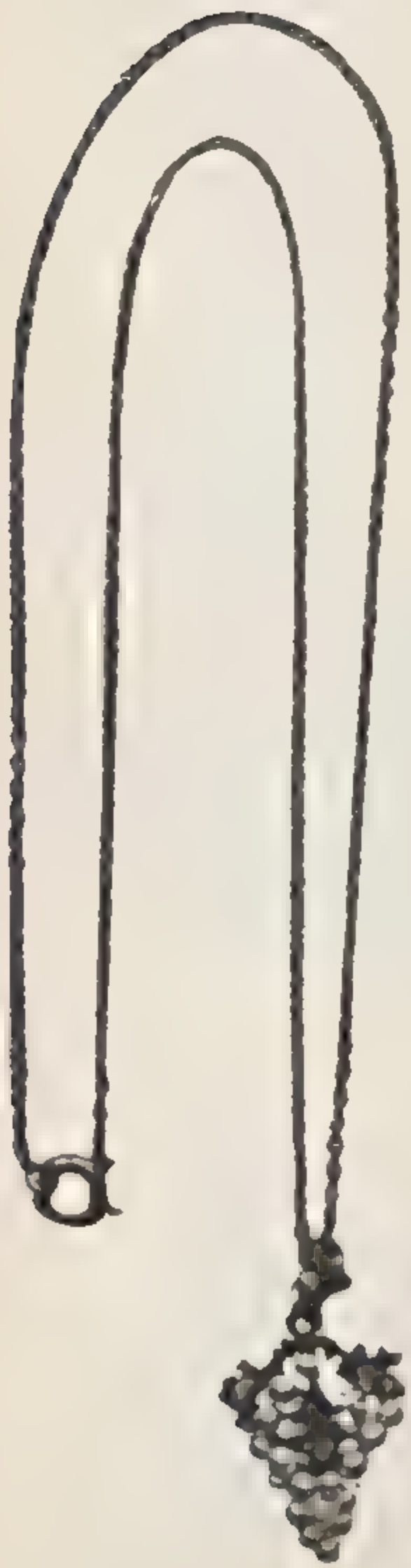
The large mesh veil attached to its crown is finished with a wide band of faille ribbon which ties at the back of the hat. It may be worn with the ribbon under the chin or may be draped over the crown.

The girl who drives her own car requires a still more practical costume. The jacket on the figure at the right is of very soft flexible kid in a lovely
(Continued on page 116)

Only to a bride or a debutante could belong all the exquisite and frivolous little things strewn under this disarray of roses. The handkerchief at the left, of Brussels lace and fine linen, costs \$40. Hanging over it is a hand-engraved gold chatelaine consisting of three pieces, vinaigrette, powder box, and mirror, strung on a chain of gold and held by a finger ring; vinaigrette, \$33; powder box, \$15.50; mirror, \$16; chain, \$11.50. The gold cigarette case (right) is original in shape and has a chain and finger ring; \$68. The fan is a soft blending of ivory and blue painted on silk and mounted on tinted sticks; \$17.50



GIFTS WITH WAYS OF
GOLD AND SILVER
THAT WILL CAPTURE
ANY BRIDE'S FANCY

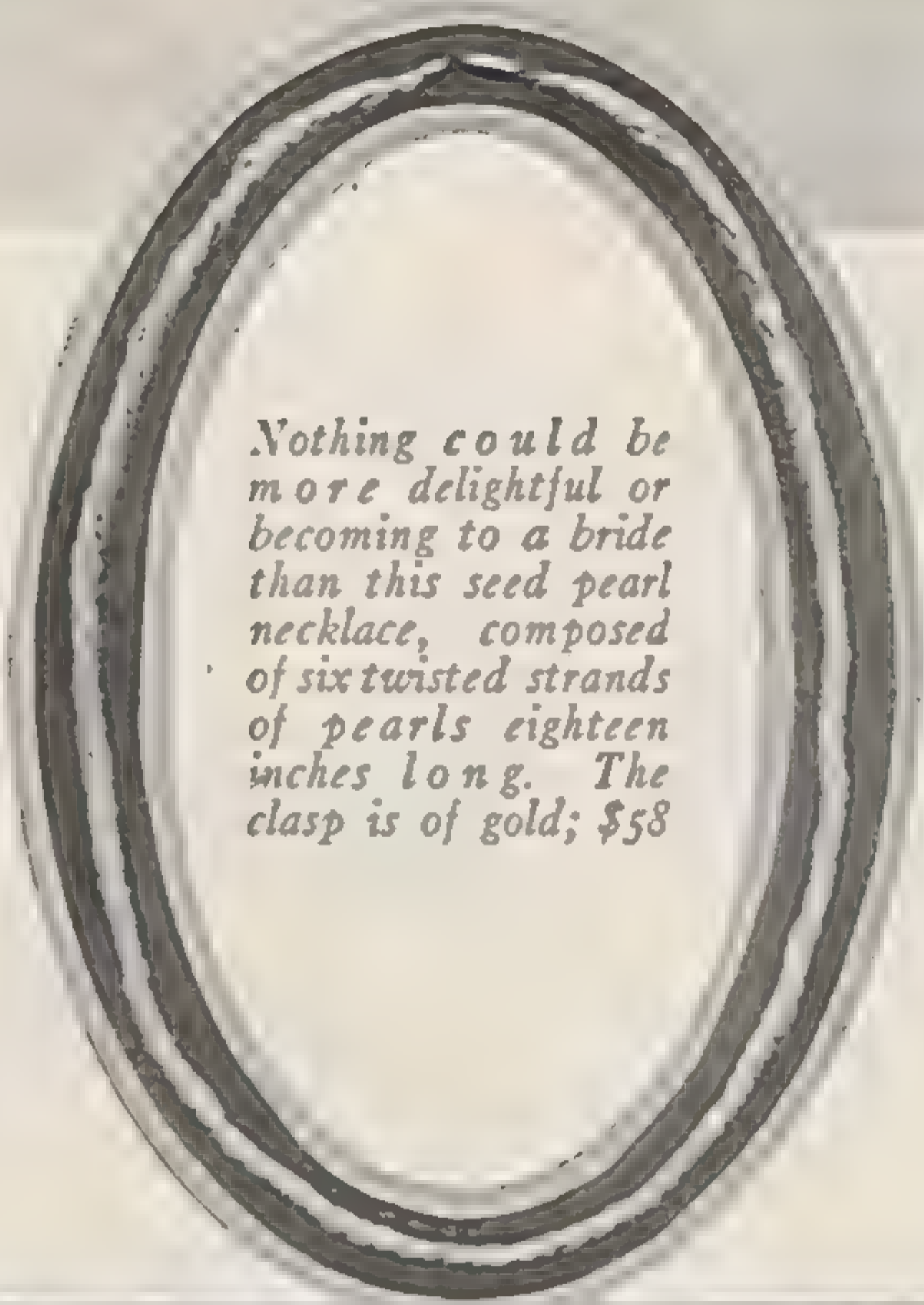


A slender rose-gold chain sixteen inches long has a pendant of oriental pearls in a grape cluster. The daintiness and originality of the design make it an especially charming gift for a bride; \$42



A dainty and beautifully engraved lip stick holder of a green gold is an inch tall and has an adjustable slide; \$18.50

Baron de Meyer



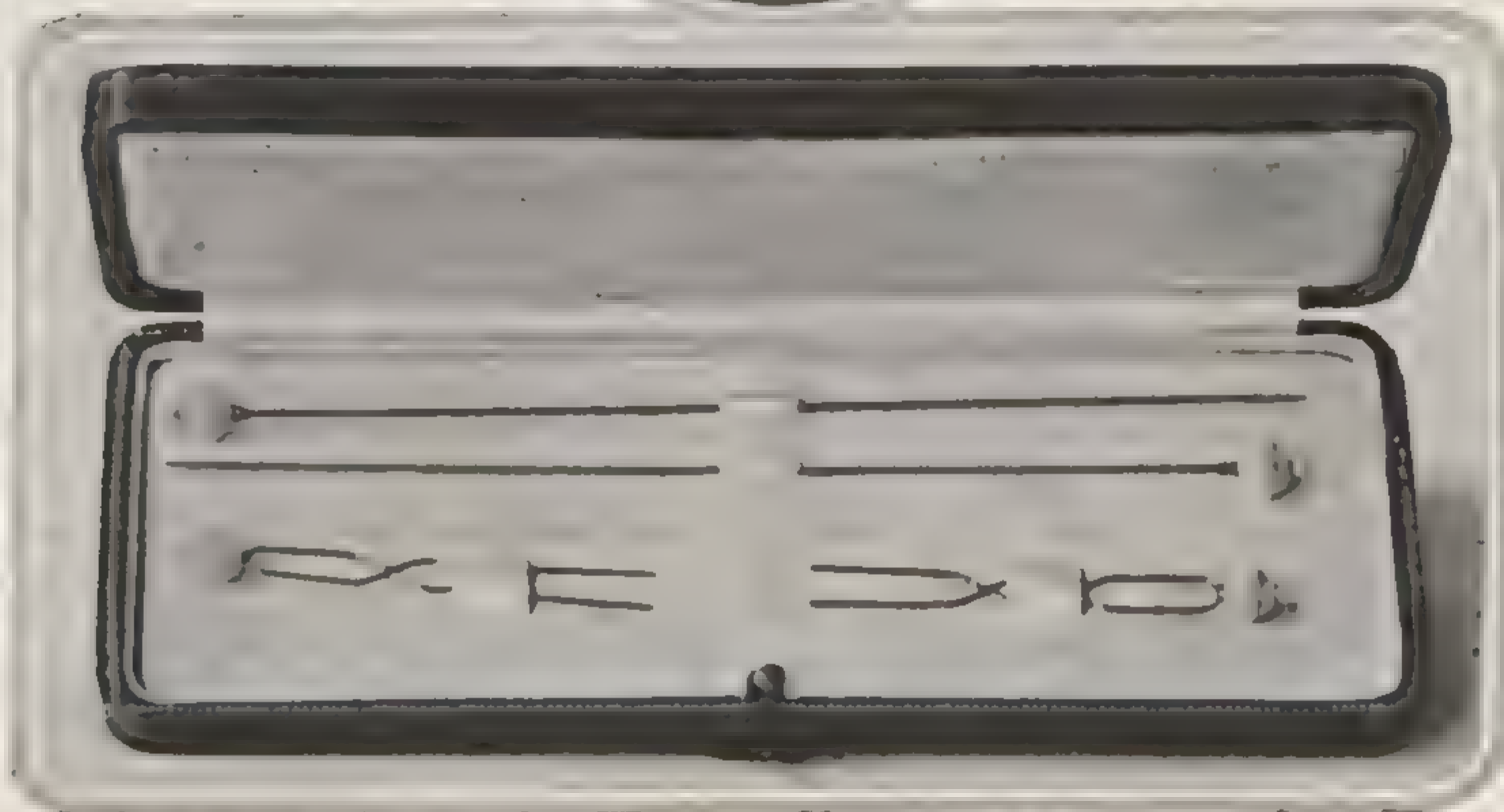
Nothing could be more delightful or becoming to a bride than this seed pearl necklace, composed of six twisted strands of pearls eighteen inches long. The clasp is of gold; \$58



An entrancing bracelet of platinum links has a swinging pendant on which a monogram or the year may be designed in diamonds; \$120



Woman is inevitably accompanied by a powder box, and this one of engraved gold, has been made particularly convenient and compact by two divisions, one for powder and puff and one for rouge; \$62



A particularly practical gift is a set of gold pins with crystal ends surmounted by a small pearl. The set consists of two hat pins six inches long and two veil hairpins each two and a half inches long; \$30



Another charming thing to have in one's possession is a silver beauty box, gilt lined, with three compartments for beauty patches and a smart little handle on top, by which it can easily be carried; \$12.25



A very safe and very pretty way to carry a Yale key is in a striped gold key holder one and three-quarter inches long. The key may be made to fit any lock; \$30

DRESSING ON A WAR INCOME

Washable Summer Frocks of Light Daintiness Combine Practicality with Delicate Colours and Touches of Hand-embroidery



The excuse for a charming collar of plaited tan chiffon is, of course, a frock of light tan foulard, scrolled in navy blue, and draped around the ankles

THERE doesn't need to be anything very new about a thing so utterly satisfactory as a summer frock. It need not be a tour de force of the dressmaker's art; less than any other dress does it need to be intricate, elaborate, sophisticated. It is at its best when it is a very simple thing, uncomplicated by thoughts of new lines, ultra modes, latest decrees from Paris. It needs only something to express the individuality of the wearer, and to make every one who looks upon her feel cool and crisp and rested. It should be a cloud rather than a dress, a cooling colour that somehow,—perhaps by means of its sash or its shoulder straps,—stays all in one place when one would expect it to dissolve into thin air and float away. Organdie is unequalled for thin frocks, because delicate colours in this material appear frosted. Raspberry, lemon, almond—these

One strolls through summer mornings in a slightly tailored frock of striped handkerchief linen which has a crisp white collar and cuffs of organdie

are the new colours for summer frocks, the colours which suggest the rich or delicate tones of fruit.

Just off Fifth Avenue there is a little shop which is making a specialty of summer frocks—especially those that one naturally associates with afternoon tea or a garden-party. They are shown in a wide range of materials which embody all the new shades. The designs are quite simple, and, what is more, quite suitable for summer mornings or afternoons. One is agreeably surprised upon entering this shop and examining the merchandise, to find ready-made summer dresses that tub well, displaying hand-work and those dainty touches that usually accompany the made-to-order dress. The prices are unusually low considering the extremely good values which are offered.

FROCKS OF ORGANDIE

Striped handkerchief linen is used for the dress sketched at the lower left on this page. The rather tailored lines make it especially pleasing to women who prefer plain and practical, but, at the



Full of airy daintiness is a frock of heliotrope voile fluttering with light tucked panels and demure with a frilled neck-line

same time, smart frocks for morning wear. Cuffs and collar are of white organdie, bound with an edging of the linen cut on the bias. This is one of those touches that give dresses a unique charm. The tie of the organdie is finished in the same manner. This dress is entirely hand-made and is priced at \$55. One may have it in striped linen in different shades, in plain white, or in a plain colour.

Much of the charm of the afternoon frock sketched at the lower right on this page is due to the cloud blue organdie of which it is made. The skirt and over tunic hang in deep tucks, while the bodice is trimmed with narrow bands of picot-edged organdie in white. Wide three-quarter length sleeves are used, and a short shawl collar, that is always becoming, accentuates the summery effect. Organdie ball but—

(Continued on page 140)

Cloud blue organdie, made on simple and graceful lines, has a deeply tucked tunic and is a cool and blithe companion for sunny hours

S E E N i n t h e S H O P S

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 19 West 44th Street, New York



There are times when a simple white blouse is essential to a woman's peace of mind. Here is one of white French voile that will meet just such occasions. Its well-cut collar and cuffs are finished with three tiny ruffles of Valenciennes lace; \$5

TWO of the things which impressed one most in the reports of the Paris spring openings were the use of taffeta for both day and evening frocks and the many interesting materials used for trimmings. A skirt is no longer merely two pieces of fabric gathered and perhaps shaped a little to narrow at the ankle—it must now be also the foundation for rows and rows of braid laid in straight bands or intricate designs. Or perhaps it is covered with embroidery, sometimes of silk and often of wool. On the black taffeta afternoon frock in the sketch at the lower right on this page narrow rows of black velvet ribbon have been stitched to the skirt by their lower edges, and this gives the silhouette a faintly uneven look. Black velvet is also used for the buttons on the blouse. Cream Valenciennes lace is combined with it to make the soft round collar and the quaint cuffs. And then there is a wide sash with a large bow at the side, which is the preferred place for bows on the newest frocks. These wide sashes come

as a great change from former seasons of shoe-string belts and undefined waistlines. Paris is using sashes of all descriptions and all sizes—though preferably large, and she is tying them in many places, though with greatest success at the sides.

This season, the silk manufacturers have made every effort to bring out new and unusual things in the way of fabrics for sports wear, but the cotton manufacturers have gone back to the past with delightful results both in colour and design. Summer frocks are going to be made of every conceivable material, but in most instances of "old-fashioned" ones such as dotted swiss, dimity, calico, gingham, prints, and voile. The frock sketched at the lower right on the opposite page is of printed voile in blue or pink checks, which are filled with alternating horizontal and vertical lines. These series of broken lines give a very soft colour effect. The skirt is made with three deep tucks and a wide hem. The round collar and the pointed cuffs are made of white



The feminine heart has a noted weakness for blouses, and this one oforgette crêpe with its tablier, collar, and cuffs of fine white net all frothy with the most feminine Valenciennes lace ruffles, makes an irresistible appeal in any color; \$18.75



One may even be smart on a rainy day if one wears a rubberized silk cape of small olive green and dark grey checks. It is belted and buttoned in the front. The umbrella is of plaid silk. Coat, \$12.50; umbrella, \$10



A ramie linen frock of oyster white or old-blue relies for its distinction on the well-cut lines, the becoming yoke, and the pearl buttons that fasten one side from the skirt yoke to the oval neck, which is becomingly severe; \$24.50



A black taffeta frock exploits one of the new trimmings and bands its skirt with narrow black velvet ribbon, adding round buttons of velvet to its blouse. Another smart feature is the taffeta sash; \$34.75

organdie with patterned stripes and are edged with an imitation Cluny lace. The small vestee is of plain organdie. The oyster white ramie linen frock sketched in the middle of page 82 has the distinctness of line which one associates with this material. The skirt is gathered into a deep yoke. The loose blouse has a piping of old-blue at the neck-line and wrists, and fastens with pearl buttons. This frock may also be obtained in old-blue ramie linen piped with white and it is invaluable for summer wear either in town or in the country.

The best shops throughout the country are devoting more and more attention to garments of exceptional excellence, clothes which are thoroughly good in design and workmanship, and which may be had at a price within the reach of moderate incomes. The woman who ordinarily has her clothes made to order often needs a gown for some special occasion in a hurry, it is therefore, a satisfaction to be able to select a frock today and to wear it tomorrow. The gown and wrap shown in the sketches at the upper right and lower left on this page are good examples of what may be found in ready-made clothes. The afternoon gown is of black charmeuse with a most originally draped skirt. Widths of the material are wrapped around the figure, giving a suggestion of the present silhouette. The last fold forms a short gathered tunic at the back, and from under this hangs a panel embroidered in an unusual and attractive design in jet beads. This is just visible from one side of the front.



The same embroidery is used over the shoulders of the bodice and to finish the graceful sleeves of black chiffon. Havana brown duvetyn makes the cape, and the same colour appears in the silk scroll embroidery on the cleverly cut yoke and high collar. The yoke does not extend across the back, which is very flat with a deep plait on either shoulder, but the embroidery continues down from the collar into a deep square. The silhouette given by this cape is extremely straight, unlike the tapering or draped lines of most of this season's wraps.

The box-coat suit shown in the sketch at the upper left on this page is one of the excellent tailored models offered by the shops. It really has the appearance of a custom tailored suit. There are no conspicuous pockets or buttons, and the shoulders are cut to fit as the best tailor fits his coats. This suit may be had in either blue or tan Poiret twill and fastens with a single button at the throat.

The shops are also giving much attention to the subject of rainy-day clothes and have many attractive ideas to offer in top-coats and capes of rubberized silk. Perhaps the most interesting of these are made of silk printed in small gingham checks in soft tones, with an occasional line of brilliant colour. The cape shown in the lower left sketch on the opposite page is very practical. It allows perfect freedom of the arms and also has a narrow belt in front to keep it in place in windy weather. The colour is unusual, for
(Continued on page 116)



A suit that has the simplest and most distinguished tailored air from its well-fitting shoulders to its plain oval pockets may be had in either tan or blue Poiret twill; \$49.75

An original cape of brown duvetyn is made with an embroidered yoke and a high collar. The yoke does not extend across the back, which has a plait on either shoulder; \$195



A bar pin of gold has a single light sapphire in the middle, and small cuff pins may be had to match it; brooch, \$12.50; cuff pins, \$5 each. The two veil pins are of 14 carat gold, one of Oriental half pearls; \$7.50. The other is of engraved filigree; \$3



One of the best examples of afternoon dress offered by the shops is this black charmeuse, draped with distinction and trimmed with bands and a panel of Georgette embroidered in jet; \$165

This dainty frock of printed voile is quaintly checked with pink or blue. There are three wide tucks to the skirt, and the waist has a charming collar and cuffs of white organdie; \$16.50

VOGUE PATTERN SERVICE

THE patterns on this and the following pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 50 cents for each waist, suit coat, skirt, smock, lingerie, or child's pattern up to 14 years; \$1 for complete costumes, one-piece dresses, long coats, and negligées.

VOGUE PATTERN SERVICE
19 West 44th Street, New York City

Vogue patterns may be purchased direct or ordered by mail from the Vogue Pattern Rooms and the shops listed below:

ATLANTA, GA.: *Vogue Pattern Room, Connally Building, Room 203*
ATLANTIC CITY, N. J.: *Braunstein-Blatt Company*

BALTIMORE, MD.: *The Jennings-Thomas Shop, 526 North Charles Street*

BOSTON: *Vogue Pattern Room, 149 Tremont Street (Room 605)*

BROOKLYN: *Abraham & Straus*

BUFFALO, N. Y.: *Flint & Kent*

CHICAGO, ILL.: *Vogue Pattern Room, Room 932, Stevens Building, 20 N. Wabash Avenue*

CINCINNATI, O.: *H. & S. Pogue Co.*

CLEVELAND, OHIO: *Halle Brothers*

DALLAS, TEXAS: *Titche-Goettinger Company*

FORT WAYNE, IND.: *Wolf & Des-sauer*

GRAND RAPIDS, MICH.: *Friedman Spring Dry Goods Co.*

HUTCHINSON, KANS.: *Pegues, Wright Co.*

HOUSTON, TEXAS: *Foley Brothers Dry Goods Co.*

INDIANAPOLIS, IND.: *L. S. Ayres & Company*

LANCASTER, PA.: *The Donovan Co.*

LONDON, E. C., ENGLAND: *Vogue Pattern Room, Rolls House, Brems Building*

LOS ANGELES, CAL.: *Bullock's*

LOUISVILLE, KY.: *The Stewart Dry Goods Co.*

MIAMI, FLA.: *Burdine & Quarterman*

NEWARK: *L. Bamberger & Co.*

NEW YORK CITY: *B. Altman & Co., Fifth Avenue and 34th Street;*

or
Vogue Pattern Room, 19 West 44th Street

NORFOLK, VA.: *The Wool Shop*

PADUCAH, KY.: *The E. Guthrie Co.*

PHILADELPHIA, PA.: *Vogue Pattern Room, 304 Empire Building, 13th and Walnut Streets*

PORTLAND, ORE.: *The Waist Shop, Lennon's Annex, Portland Hotel Court*

PROVIDENCE, R. I.: *Gladding Dry Goods Co.*

PITTSBURGH, PA.: *Joseph Horne Co.*

RICHMOND, VA.: *The Gift Shop, 320 East Grace Street*

SALT LAKE CITY, UTAH: *Keith & O'Brien*

SAN FRANCISCO, CALIF.: *Vogue Pattern Room, 233 Grant Avenue*

SEATTLE, WASH.: *The Griffin Specialty Shop*

ST. LOUIS, MO.: *Vogue Pattern Room, 821 Century Building, 313 North Ninth Street*

ST. PAUL, MINN.: *Mannheimer Brothers*



Coat No. H4737. Skirt No. H4738. A very new suit of youthful line makes successful use of button trimming



Frock No. H4732. This satin frock gracefully and distinctively achieves the very latest silhouette in a simple way



Frock No. H4736. One of the newest one-piece dresses becomes chic by adopting a new oval waistcoat and a tunic at the back and sides



Waist No. H4740. Skirt No. H4741. In crisp organdie or English print, this model with a wide sash of brocade would prove irresistible



Frock No. H4739. This coat-dress is quite invaluable, for it combines the uses of a suit and a frock and is effective in tricolette or shantung



Coat No. H4590. Skirt No. H4591. This model commends itself by adopting a square neck-line, by choosing to wear only one pocket, and by continuing the side-closing effect down the two-piece skirt

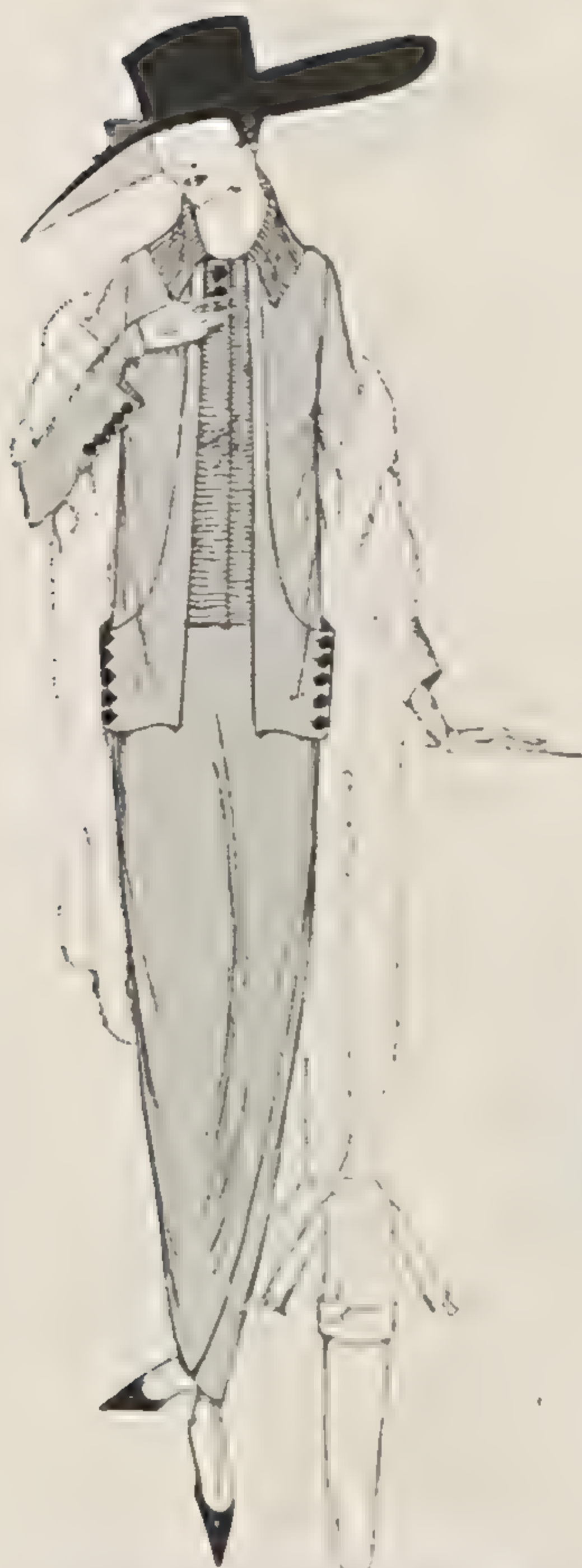


Coat No. H4668. Skirt No. H4669. The straight skirt is cut in two pieces, but the box-coat of this youthful and unusual suit is cut all in one piece in kimono fashion, including the belt across the front



Coat No. H4594. Skirt No. H4595. Jersey or tweed may be used as the material of this suit, but it is unusually attractive when the coat is of tricolette and the skirt is of satin in a matching colour

THESE NEW SPRING SUITS MEET MANY NEEDS BY THEIR
CHIC WAISTCOATS AND EXTREME SMARTNESS OF CUT



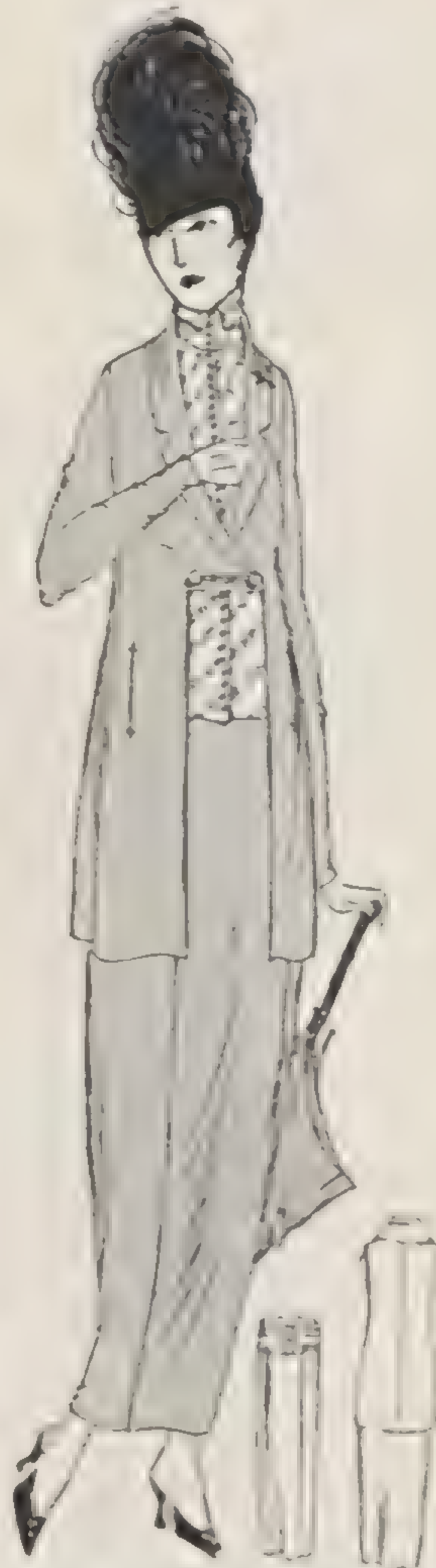
Coat No. H4630. Skirt No. H4631. This jacket with the waistcoat arrives at revers and pockets in a new way by merely turning itself back. The skirt gives the slender silhouette



Coat No. H4666. Skirt No. H4667. Whether its becoming new version of the box-coat is worn with a waistcoat or with a frilled blouse, this versatile suit looks equally well



Coat No. H4581. Waist No. H4585. Skirt No. H4586. Trim and attractive is this adaptation of the three-piece suit. The frock itself is shown at the upper right on page 88



Coat No. H4463. Skirt No. H4464. This suit has an adaptable waistcoat, which may be worn either high or low, and is especially good in tricolette embroidered in vivid angora



Coat No. 114714. Skirt No. 114715. This unusual box-coat suit measures $13\frac{1}{8}$ yards at the lower edge and requires $4\frac{1}{2}$ yards of 54-inch tweed



Coat No. 114712. Skirt No. 114713. The loose back panel of the coat is an attractive feature of a suit which requires 4 yards of 54-inch serge



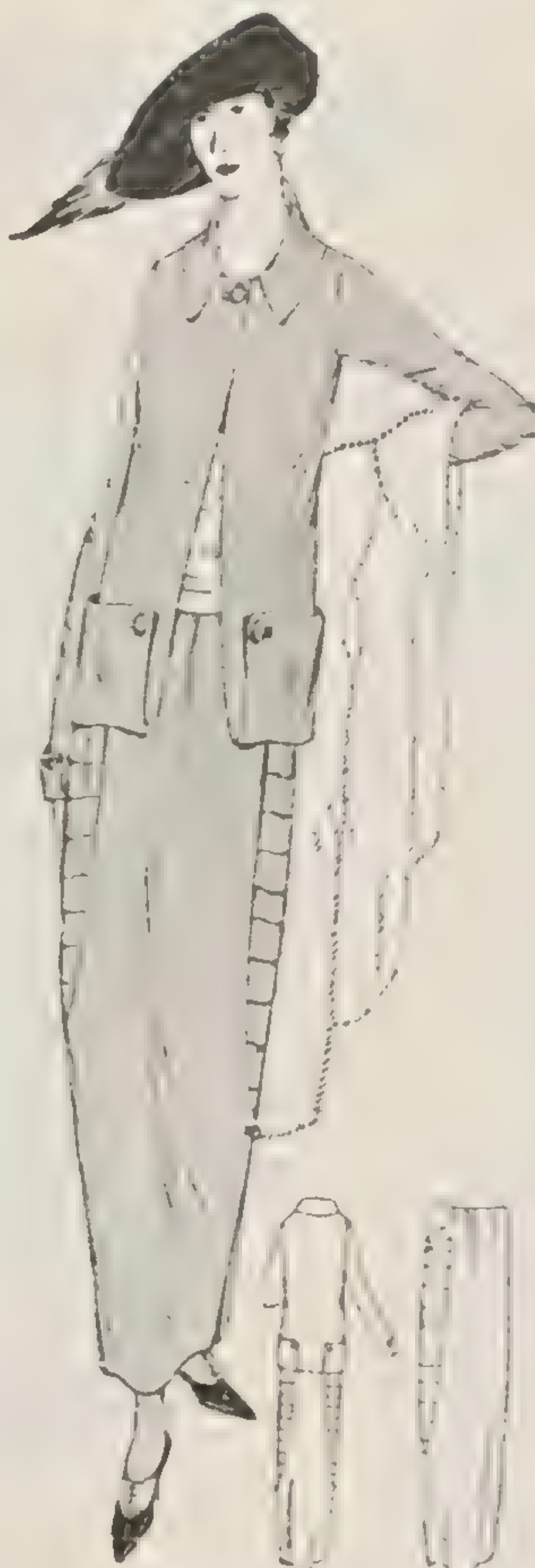
Coat No. 114716. Skirt No. 114717. This youthful suit requires but $3\frac{3}{4}$ yards of 54-inch jersey and measures $1\frac{1}{2}$ yards at the edge

SIMPLE AND APPROPRIATE MODELS FOR SUITS OF

SERGE, POIRET TWILL, TRICOLETTE, OR TAFFETA



Coat No. 114632. Skirt No. 114633. In shantung, linen, or tricolette, this smart suit requires $4\frac{1}{2}$ yards of material which is 54 inches wide



Coat No. 114587. Skirt No. 114588. The box-coat and the tucked side panels of the skirt are features of this suit using $4\frac{1}{2}$ yards of 54-inch material



Coat No. 114467. Skirt No. 114468. This youthful and simple version of the popular box-coat suit requires $3\frac{3}{8}$ yards of duvetyn 54 inches wide



Coat No. 114656. Skirt No. 114657. Taffeta is in favour, and this charming suit, especially designed for it, requires $6\frac{1}{2}$ yards of 40-inch material



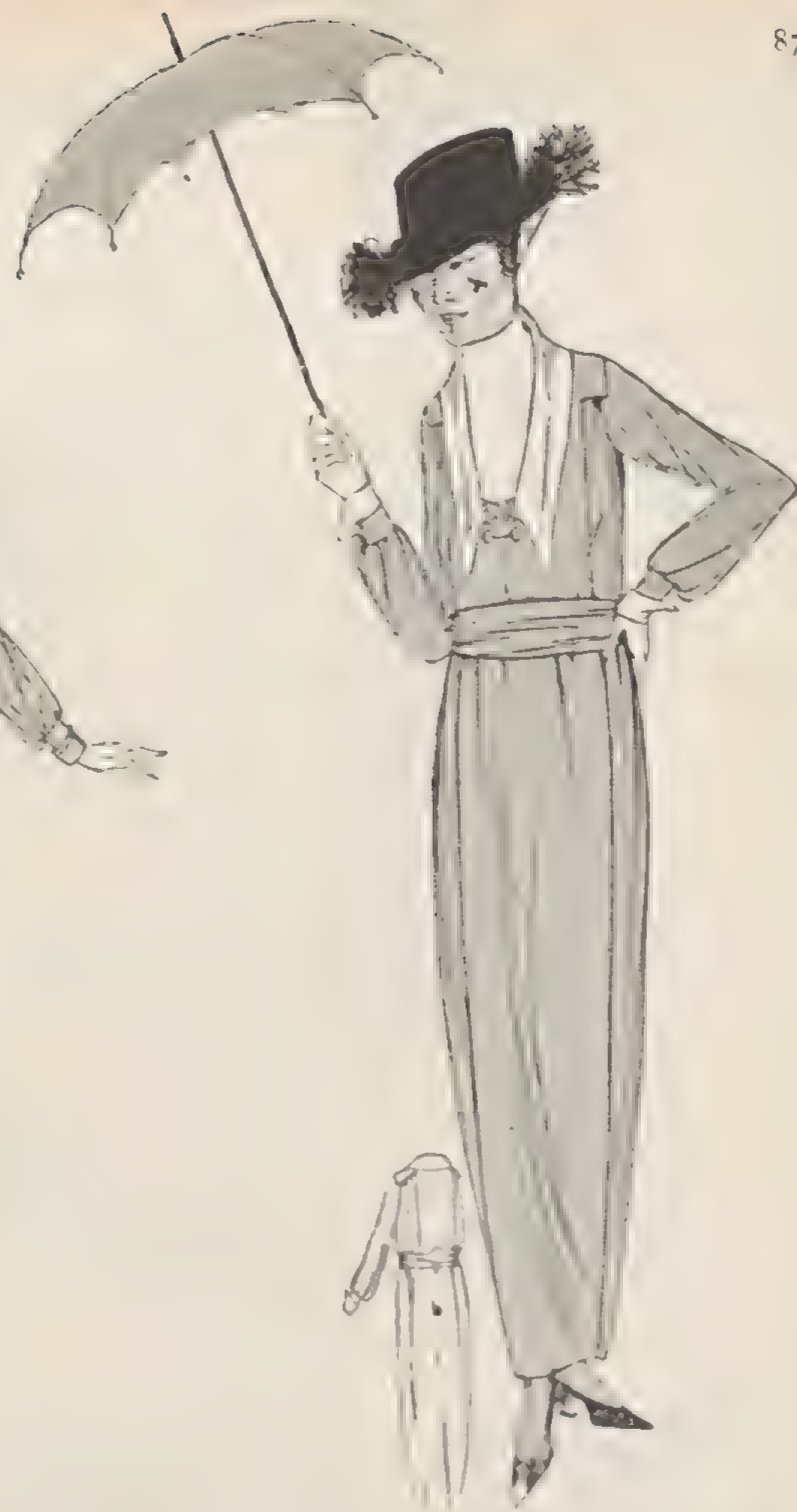
Waist No. H4622. Skirt No. H4623. A separate waist and skirt combine very cleverly to give the impression of a one-piece dress. They require $2\frac{3}{8}$ yards of 54-inch serge



Waist No. H4610. Skirt No. H4611. The waist of this frock, composed of two separate pieces, requires $2\frac{3}{4}$ yards of 40-inch material. The tunic and skirt require $2\frac{3}{4}$ yards



Waist No. H4605. Skirt No. H4606. A charming costume may be made by a blouse of linen, requiring $2\frac{1}{4}$ yards of material, and a skirt of tub flannel, requiring $2\frac{1}{2}$ yards



Frock No. H4609. A one-piece slip-on frock has confidence in its own popularity. Whether in foulard or tricolette it requires but 4 yards of material and looks charming

DRESSES THAT EXPRESS A SIMPLE DISTINCTION EVEN
IN A SPRING WHEN FROCKS ARE UNUSUALLY LOVELY



Frock No. H4306. A simple frock with a surplice collar looks particularly smart in linen and takes $3\frac{1}{4}$ yards of material



Waist No. H4603. Skirt No. H4604. A youthful frock of shantung can be easily obtained from 5 yards of 36-inch material



Waist No. H4554. Skirt No. H4555. A distinctive Russian blouse frock is made of $3\frac{1}{8}$ yards of 54-inch material



Waist No. H4601. Skirt No. H4602. A shirtwaist frock may be made more interesting by breaking the panel at the waist-line



Waist No. H4613. Skirt No. H4614. Another shirtwaist frock, requiring $4\frac{1}{4}$ yards of 40-inch material has a trim collar



Frock No. H4434. Besides accomplishing a tucked-up drapery at the back of its two-piece skirt, this frock of extremely modish lines wears buttons all the way down the back

Waist No. H4562. Skirt No. H4563. In this frock the skirt is cut in two pieces, and the tunic is a part of the waist, thus recommending it especially to the amateur couturière

Frock No. H4526. This frock, which cuts its skirt in one with the belt and underarm section, is particularly good for serge or linen, and requires $3\frac{3}{4}$ yards of 54-inch material

Waist No. H4585. Skirt No. H4586. By the addition of the jacket with which it is shown second from the lower right on page 85, this frock forms a three-piece costume

SMART AND DIFFERENT VERSIONS OF THE ONE-PIECE FROCK

RETAIN ALL ITS VIRTUES OF YOUTH AND SIMPLICITY

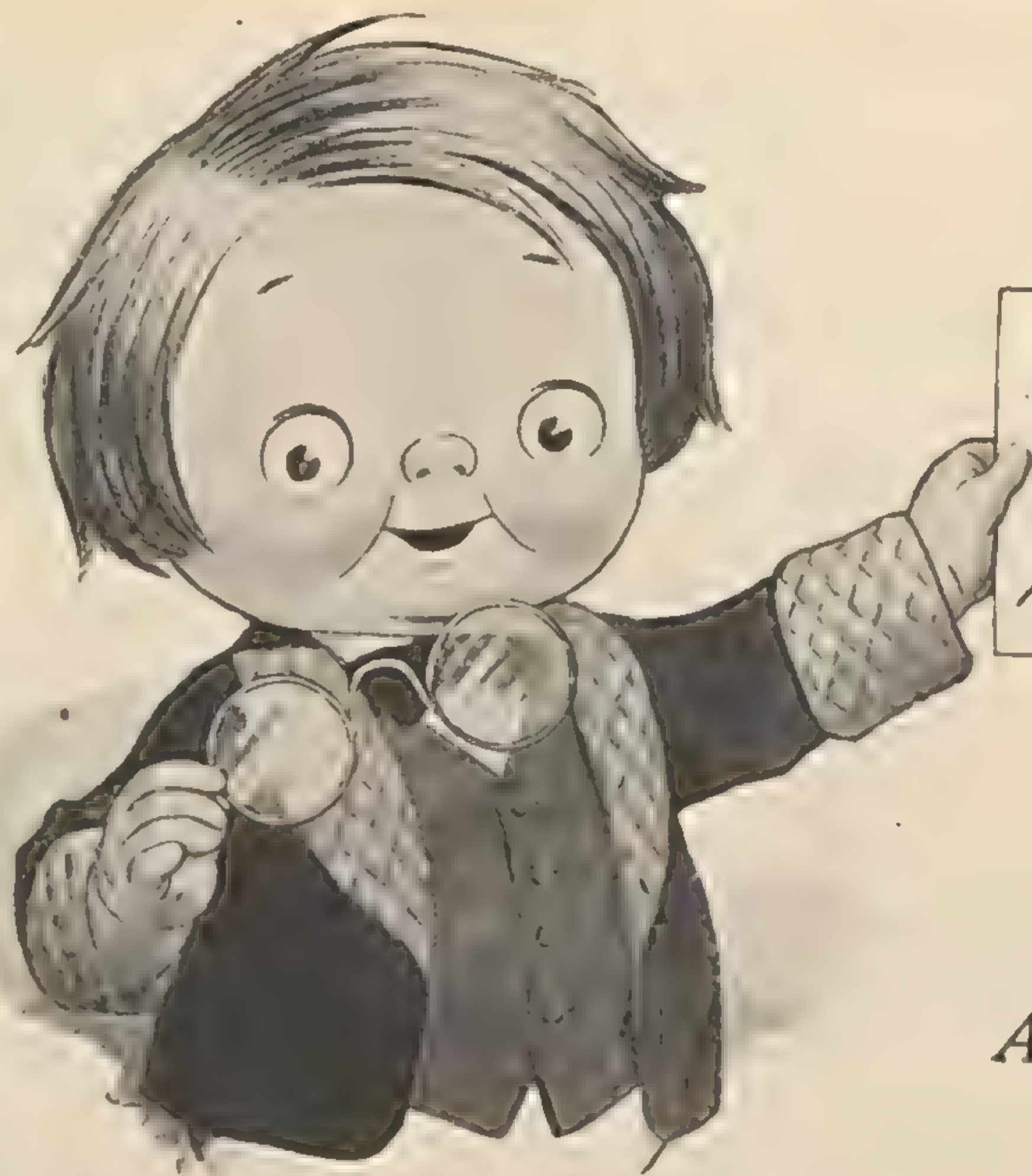


Waist No. H4556. Skirt No. H4557. The effectiveness of cutting the belt and waistcoat all in one piece is seen in this suit with a new Russian blouse

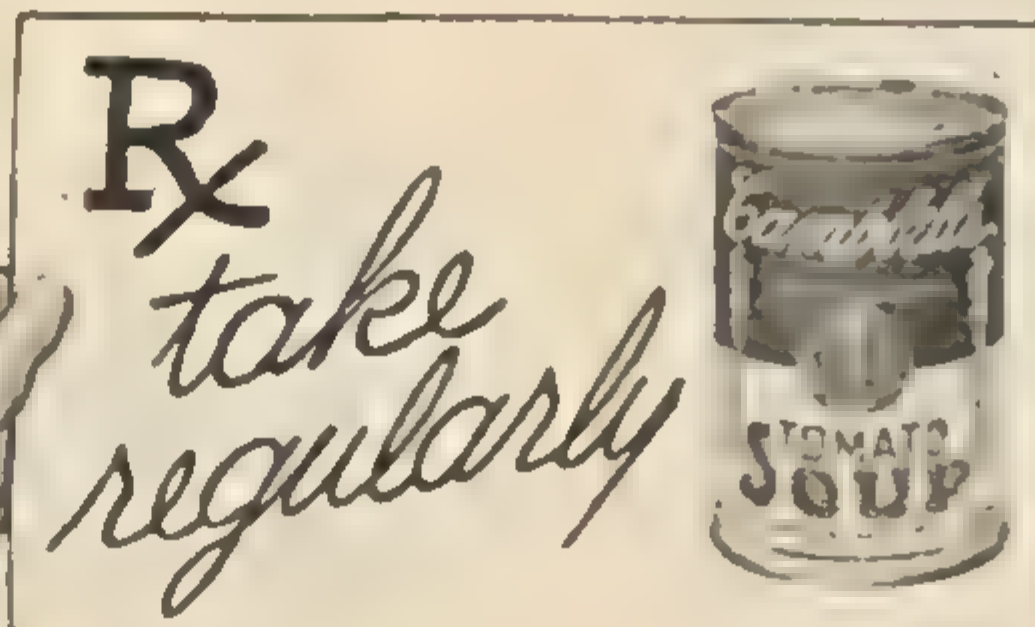
Frock No. H4487. Slender and youthful enough to remind one of school-days is this convenient frock with buttons and pockets and simple lines

Frock No. H4424. This model is especially effective when it follows the new and much-liked way of braiding or embroidering foulard

Frock No. H4433. With soft drapery modifying its slenderness of outline, this frock is suited to satin or tricolette. The waistcoat is effective



"I am Doctor Wisengood
And here's my best advice,
You'll find this simple wholesome food
Worth many times the price."



Good to "take"

And doubly good after you have taken it

The remarkable thing about Campbell's Tomato Soup is—you find it just as wholesome and health-giving as it is tempting.

Nature—the wisest old physician of all—"puts up" in the fresh vine-ripened tomato appetizing tonic qualities which are second to none in their invigorating and health-giving effects. And these salutary properties are retained at their best in

Campbell's Tomato Soup

Not only retained but heightened—made even more valuable and practical for your regular use and enjoyment.

A nourishing food in itself, this wholesome soup also enables you, through its toning and strengthening effect upon digestion, to gain increased nourishment from all the food you eat.

You will find it a wonderful aid in building up lowered vitality, restoring health and energy after illness and to keep you in good condition all the time.

Serve it as a Cream of Tomato—this is its most inviting form and the most nourishing. Always serve it *hot*.

And order it by the dozen or the case so that you will never be without it.

21 kinds 12c a can

Asparagus
Beef
Bouillon
Celery
Chicken
Chicken-Gumbo (Okra)
Clam Bouillon

Clam Chowder
Consommé
Julienne
Mock Turtle
Mulligatawny
Mutton
Ox Tail

Pea
Printanier
Tomato
Tomato-Okra
Vegetable
Vegetable-Beef
Vermicelli-Tomato



Campbell's SOUPS

LOOK FOR THE RED-AND-WHITE LABEL



© Stein & Blaine

AT Stein and Blaine's, and there only, are to be found the gowns, wraps and hats created by Miss E. M. A. Steinmetz. Faithful in every line to the original designs, they are as lovely and perfectly fitting as the finest of fabrics and expert workmanship can make them.

Stein & Blaine

13 and 15 West 57th St.

New York



Coat No. H4748. Not being an artist oneself, and yet admiring the artist's smock, one may compromise by having one's coat shirred to an unusual shoulder yoke. Sizes, 8 to 14 years



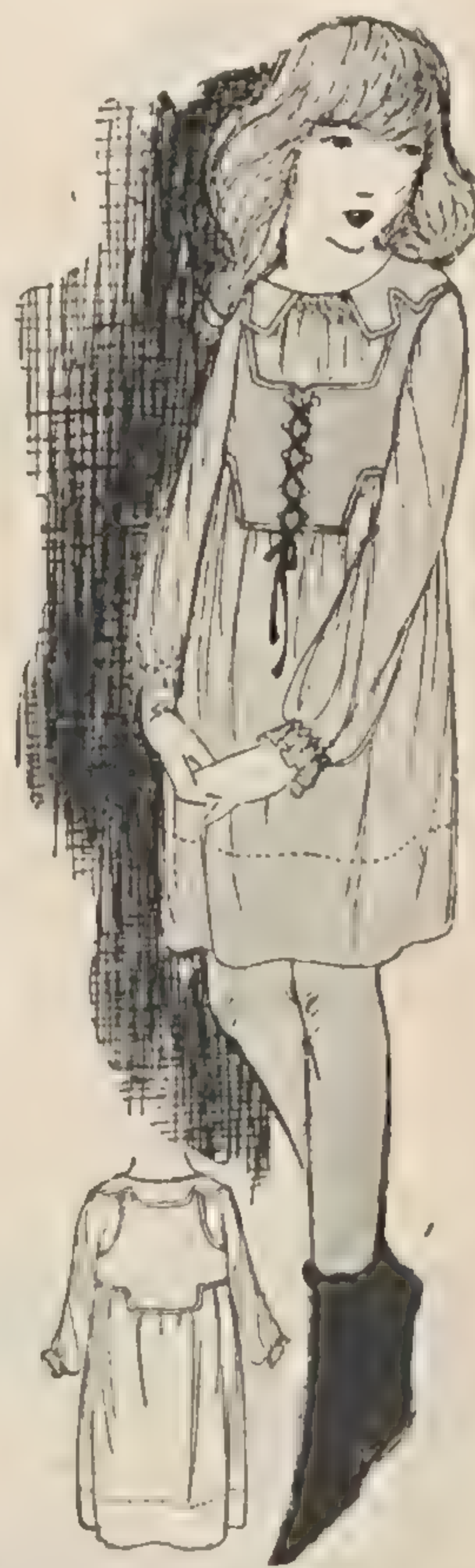
Frock No. H4747. This demure little maiden shows her wisdom in the choice of a party frock of Georgette crêpe trimmed with shirred ruffles and bands of net. Sizes, 4 to 10 years

QUAINTNESS AND PRACTICALITY VIE WITH EACH OTHER

FOR FAVOUR, AND THEN DECIDE WISELY TO COOPERATE



Frock No. H4750. There is hardly a child to whom a crisp middy blouse and pleated skirt is not becoming; both the blouse and skirt are included in one pattern for 50 cents. Sizes, 4 to 10 years



Frock No. H4752. Almost as quaint as an Alsatian bodice is the tiny laced overblouse of this frock, and useful too, for it may be worn with separate skirts and chic guimpes. Sizes, 4 to 10 years



HOW TO CHOOSE SUMMER FABRICS

The daintiest things are practical now they can be laundered

“WHAT has come over you! It's wicked to buy such delicate and filmy material. That bit of cobweb will go to pieces the moment you start to launder it.”

“Nonsense. I have washed it. It was a remnant and so shopworn and grimy that I dipped it in delicate Lux suds the moment I got it home.”

This year, in buying summer fabrics, you can choose satins, taffetas, printed Georgettes—even for sports skirts. Just make sure you select the kind you can trust to water. Lux will cleanse it for you repeatedly.

Wash them again and again

Blouses! There is hardly a blouse material today that Lux has not

made it possible for you to wash. Pastel colorings! Shimmering and sheer textures! The finer the better!

No matter how filmy the material, you can wash it over and over again in delicate Lux suds.

Just toss a tablespoonful of Lux into half a bowlful of hot water. The transparent flakes dissolve instantly, and you whisk up the richest, purest lather you ever saw. Add cold water until the suds become lukewarm—for colors or silks; for white linens or cottons use the suds hot. Dip in the delicate fabric.

Souse it up and down in the pure Lux lather—squeeze the suds through and through it—*never rub*.

Have it out again in a few minutes so fair that you would never know it had been washed.

Economize this summer by buying dainty fabrics that are made to wash. Trust them to Lux. Keep them like new all summer long. Your grocer, druggist or department store will sell you a package. Lever Bros. Co., Cambridge, Mass.

How to launder delicate fabrics

Whisk a tablespoonful of Lux into a thick lather in half a bowlful of very hot water. Add cold water to make the suds lukewarm. Dip the article up and down in the pure lather. Squeeze the suds through it—*Do not rub*. Rinse three times in clear lukewarm water. Roll in a towel to dry partially. While still damp, press with a warm iron—*never a hot one*.

Lux won't hurt anything pure water alone won't injure

Use Lux for all these

Chiffons	Silk Stockings
Crêpe de Chines	Baby's Flannels
Georgettes	Fine Linens
Mulles	Sweaters
Dimities	Blankets
Laces	Silk Underwear
Organdies	N negligees
Washable Satin	Washable Spats
Voiles	Damasks
Corsets	Washable Taffeta

THERE ARE NO SUBSTITUTES FOR LUX



LUX



The Tailored Charm of Cheney Satin Barré

THE appeal of Cheney Satin Barré is emphasized by the modes of this satin season. In the suave tailored effects now demanded, the beauty of its lustre and its lovely draping qualities are especially noteworthy, whether in black, white or in any of the widely varied sport shades. The slight bar effect across its surface gives it charming vivacity.

Other favored Cheney Silks:—Cheney Rubaya, Cheney Jersey Crêpe, Cheney Showerproof Foulards, Cheney Taffetas and the Lustrous Cheney Satins.

Now displayed wherever fine Silks are sold.

CHENEY BROTHERS

America's Leading Silk Manufacturers 4th Ave. and 18th St., N.Y.

CHENEY SILKS



Smock No. 114745. *She wishes for a word of approval for her linen smock with the collar and vest of organdie, and, though deploring the vanity, one can't deny her daintiness. Sizes, 4 to 10 years*

A CHILD'S DESIRE FOR A NEW FROCK IS NOT VAN-
ITY BUT A COMMENDABLE WISH TO BE DAINTY



Smock No. 114742. *A complicated fastening often mars one's pleasure in a favourite frock, but this smock, opening at the side front, is quickly slipped on. Sizes, 2 to 8 years*

Smock No. 114746. *Though in the midst of play, one is not too absorbed to take pride in this frock which combines materials in such an interesting way. Sizes, 6 to 12 years*



Don't cut the cuticle

Cutting the cuticle makes it grow more quickly and leaves a ragged, rough, unsightly edge

The more you cut the cuticle the faster it grows

Why cutting makes it rough, uneven—how to have lovely, shapely nails without cutting the cuticle

WHEN you trim the dead cuticle around your nails you cannot help also cutting into the live part which protects the delicate nail root.

Look through a magnifying glass at the cuticle you have been trimming. You will see for yourself that you have made little cuts in the *living skin*.

In their effort to heal, these tiny cut parts grow more quickly than the rest. They become rough, dry and ragged. Soon you have a thick, uneven edge at the base of your nails. Your fingers will look ill-kept and unattractive.

Nowadays, cutting the cuticle has given place to a *safer*, more dainty way of removing it. One first softens it with Cutex, then wipes it off with a soft cloth, leaving



The right way to manicure

Remove the surplus cuticle without cutting



a firm, smooth *unbroken* edge. Wrap a little absorbent cotton around the end of an orange stick (both of which come with Cutex) and dip it into the Cutex bottle. Work round the base of the

nail, gently pushing back the cuticle. In a moment the surplus cuticle is softened. Wash it off in warm, soapy water, pressing back the cuticle when drying your hands.

Perhaps at certain seasons, the cuticle at the base of your nails tends to become rough and dry. Cutex Cuticle Comfort is a soothing cream prepared especially to counteract such drying.

You will love the way your nails look, after you have given them a Cutex manicure. Don't expect, however, that with only spasmodic care you can keep them well-groomed. Make the care of your nails as much a matter of habit as brushing your teeth. Whenever you dry your hands push back the cuticle with the towel. Then once or twice a week give them a quick Cutex manicure.

Cutex, the cuticle remover, comes in 35c and 65c bottles. Cutex Nail White, Nail Polish and Cuticle Comfort are each 35c.

A complete manicure set for only 21c

Mail the coupon below with 21c and we will send you a complete Midget Manicure Set, which contains enough of each of the Cutex products to give you at least six manicures. Send for

it today. Address Northam Warren, Dept. 304, 114 West 17th St., New York City. If you live in Canada Address Northam Warren, Dept. 304, 200 Mountain St., Montreal.

MAIL THIS COUPON WITH 21c TODAY

NORTHAM WARREN
Dept. 304, 114 West 17th St.
New York City

Name

Street

City State

Send today for this set





Our camp suits for boys from 4 to 15 years are made of a very durable, imported olive drab khaki cloth.

In addition to the camp suits we provide every item required by a boy enrolled at a summer camp, including his furnishings, headwear, footwear, top coats, raincoats, blankets, luggage, and the like.

De Pinna representatives every season visit the principal cities of the country. Send your name and address, and you will be informed of the next visit to your city or the city where you do your shopping.

"The Public Schools of England," a booklet describing English school life, will be sent on request.



DE PINNA
5th Avenue at 50th Street
NEW YORK



Smock No. 114751. The collar, opening, cuffs, and curved pockets may be outlined in a bright colour to enliven this simply made slip-on smock. Sizes, 2 to 8 years



Smock No. 114749. The Russian blouse, when belted, is boyish enough to suit even a manly four-year-old. The trousers are included in the pattern. Sizes, 4 to 6 years

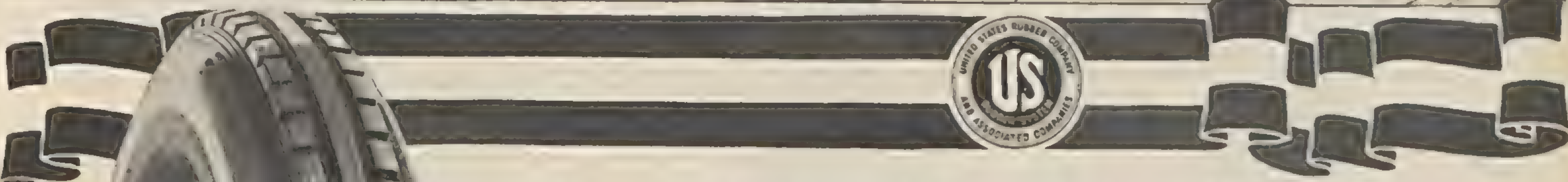
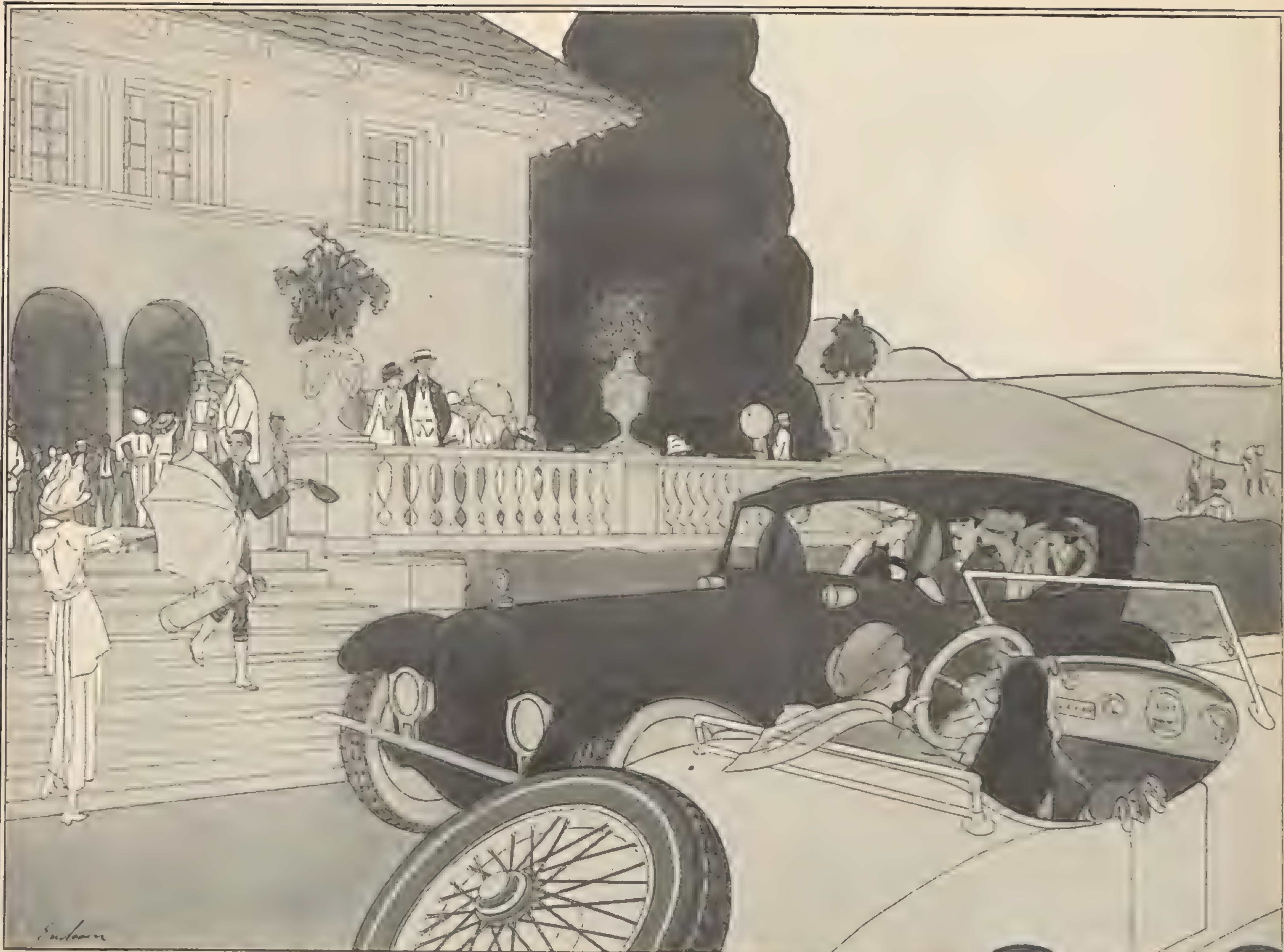
THESE FROCKS, WHICH ARE SIMPLE TO MAKE, MAY BE

QUAINTLY EMBROIDERED IN CONTRASTING COLOURS



Smock No. 114743. The English carter's smock, which may be embroidered, is unrestraining and, therefore, especially suitable for an active child. Sizes, 2 to 8 years

Smock No. 114744. The deep lacings and the naïvely marked waistline make a graceful slip-on frock which may be worn with or without a guimpe. Sizes, 4 to 10 years



What Do You Want From Your Tires?

Is it economy—long, continuous service? Then 'Royal Cords' will delight you. They are built of tens of thousands of tough, sinewy cords laid in many compact plies. Each cord and each layer adds its individual strength to the tremendous sum-total of the tire. This construction results in a stoutness and a super-strength that means uninterrupted service far beyond the life of ordinary tires.

Is it riding ease? You will find it when you ride on 'Royal Cords.' The cords of which these tires are built are unrestricted by cross-weave. They are free to move in any direction—to conform with lightning speed to irregularities of the road. In addition, each cord is embedded in live, springy rubber. The

consequent aliveness and flexibility of 'Royal Cords' smooths the way.

Is it assurance of safety? 'Royal Cords' will give you that. A glance at the tire itself and you will readily understand why it is so successful as an anti-skid. Two grooves around the circumference forestall slide slips while deep notches on the outside ridges make remote the possibility of skidding.

Is it handsome appearance—speed—fuel—thrift—easy steering? Experienced motorists will tell you that they find all these—and more—in 'Royal Cords'. It is their all-round perfection that has given 'Royal Cords' their enviable reputation as the finest tires built.

United States Tires Are Good Tires

'Royal Cord'
One of the Five

S O C I E T Y

Births

NEW YORK

Baxter.—On February 10, to Lieutenant Charles McGhee Baxter and Mrs. Baxter, a son.

de Mohrenschildt.—On March 4, to Mrs. Ferdinand de Mohrenschildt, a daughter.

Jones.—In February, to Captain E. Powis Jones and Mrs. Jones, a son.

Proctor.—On February 9, to Mr. and Mrs. William Ross Proctor, junior, a daughter.

Trevor.—On March 1, to Mr. and Mrs. George S. Trevor, a daughter.

PHILADELPHIA

Biddle.—In March, to Lieutenant Alexander Biddle, U.S.A., and Mrs. Biddle, a son.

WASHINGTON

Sayre.—In February, to Mr. and Mrs. Francis B. Sayre, a son.

Deaths

NEW YORK

Bangs.—On March 10, Fletcher Harper Bangs.

Barney.—Laura E. C. Barney, wife of Charles D. Barney.

Bourne.—On March 9, at Oakdale, Long Island, Frederick Gilbert Bourne.

Butler.—In February, Mary Marshall Butler, widow of William Allen Butler.

Clark.—On February 24, George Crawford Clark.

de Mohrenschildt.—On March 4, Ferdinand de Mohrenschildt, husband of Nona McAdoo de Mohrenschildt.

Emmet.—On March 1, Thomas Addis Emmet.

Fowler.—On March 1, Julia Groesbeck Fowler, wife of Robert Ludlow Fowler.

Mallory.—On March 4, Henry Rogers Mallory, husband of Cora Pynchon Mallory.

Rice.—On February 22, Jeanne Durant Rice.

Riggs.—On February 25, Pauline Drouillard Riggs.

Rushmore.—On February 28, Emily Herrick Rushmore, wife of Dr. Edward C. Rushmore.

Walker.—In February, Elisha Robbins Walker.

BOSTON

Schenck.—On February 28, Frederic Schenck, husband of Civilise Alexandre Schenck.

CINCINNATI

Ingalls.—On March 12, Abbie Stimson Ingalls, widow of Melville E. Ingalls.

PHILADELPHIA

Cheston.—On February 21, Sydney Ellis Cheston, wife of Captain Radcliffe Cheston, junior.

Ruggles.—In Washington, on February 22, Alma Hammond Ruggles.

Engagements

NEW YORK

Dunlop-Eddy.—Miss Sally Harrison Dunlop, daughter of Mrs. Archibald M. McCrea, to Captain Joseph Dickson Eddy, U.S.A.

Kerley-Hutchins.—Miss Barbara Kerley, daughter of Dr. Charles Gilmore Kerley, to Lieutenant Henry Arthur Hutchins, U.S.A.

ATLANTA

Bewick-Wright.—Miss Flora MacDonald Bewick, daughter of Brigadier-General Edward Terence Donnelly, U.S.A., and Mrs. Donnelly, to Brigadier-General Wallace Wright V. C., C.M.G., D.S.O., Queen's Regiment.

PHILADELPHIA

Curtin-Cochran.—Miss May Hamersly Curtin, daughter of Mrs. Roland Curtin, to Lieutenant Peyton S. Cochran, U.S.N.

de Zezière-Baird.—Miss Paulette de Zezière, to Major Hobart B. Baird, son of Mr. Thomas E. Baird.

Weddings

NEW YORK

Iselin-Sibley.—On March 4, in St. Bartholomew's Church, Captain O'Donnell Iselin, U.S.A., son of Mr. Columbus O'Donnell Iselin and Miss Urling Sibley, daughter of Mr. Hiram W. Sibley.

Pulford-Howe.—On February 10, Lieutenant Reginald Ramsden Pulford, British Army, and Miss Ramona de Rivas Howe.

Taber-Clark.—On March 8, in the Madison Avenue Presbyterian Church, Mr. Francis Starr Taber and Miss Katharine C. Clark, daughter of Mr. Charles M. Clark.

BOSTON

Lamson-Daland.—On March 8, in the First Parish Church, Brookline, Doctor Paul Dudley Lamson and Miss Alice Daland, daughter of Mr. Tucker Daland.

LONDON

Raben-Pappenheim.—On February 4, Count Siegfried Raben-Levetzau, son of Frederick, 8th Count of Raben-Levetzau and Countess Pauline Pappenheim, daughter of Count Maximilian Pappenheim.

Ramsay-Connaught.—On February 26, in Westminster Abbey, Commander Alexander R. M. Ramsay, R. N., and Princess Patricia of Connaught.

LOS ANGELES

Dennis-Phillips.—On March 4, Mr. Frederick James Dennis, son of Mr. Warren E. Dennis and Miss Angelita Phillips, daughter of Mr. Thomas Wright Phillips.

PHILADELPHIA

Anthony-Clarke.—On March 4, in the Episcopal Church at Palm Beach, Florida, Lieutenant Roscoe L. Anthony and Miss Winifred Ormsby Clarke, daughter of Mr. Louis Temple Clarke.

WASHINGTON

Raymond-Whitridge.—On February 27, in the Bethlehem Chapel of the Cathedral of Saints Peter and Paul, Mr. Morris T. Raymond and Miss Dorothy Whitridge, daughter of Dr. Roland B. Whitridge.

Cousins Shoes
made in New York
for women

At Leading Stores in Leading Cities





Don't watch others enjoy life - enter in!

TO watch others enjoy themselves while you are left out and neglected is most discouraging. If your only barrier between popularity and social success be a faulty complexion, you will find Resinol Soap of the utmost value for clearing your skin. Before long the skin usually takes on a healthier appearance. Rough, red spots, excessive oiliness, or other blemishes grad-

ually disappear. The extreme purity of Resinol Soap makes it most agreeable for general toilet use. You will find it wonderfully cleansing and yet entirely free from harsh drying alkali.

Sold by all druggists and dealers in toilet goods. For a free trial write Resinol, Dept. A-28, Baltimore, Md.

Resinol Soap

L. P. HOLLANDER & Co.

ESTABLISHED 1848

GOWNS
SUITS
COATS
SUMMER FURS
MILLINERY
BLOUSES
LINGERIE
MISSES' AND CHILDREN'S
CLOTHING

FIFTH AVENUE AT 46TH STREET
NEW YORK
BOYLSTON ST., BOSTON



Lady Bentinck's wedding costume was a glorious combination of white satin, snowy ermine, old point appliqué lace, and the never tiresome circle of orange blossoms

BITS from a SMART WEDDING

THE first notable after-the-war wedding in England was that of Lady Victoria Cavendish-Bentinck, the only daughter of the Duke of Portland, and Captain Michael John Wemyss of the Royal Horse Guards.

Lady Victoria was one of the first of those splendid energetic Englishwomen who, though utterly unprepared by training or condition for hard manual labour, volunteered as munition workers when the war first broke out. She became an expert hand in an aircraft factory, where her title remained unknown until a day when the King passed through on a tour of inspection and thanked her by name for her work.

Captain Wemyss belongs to an old

Scottish family and is the nephew of Admiral Wemyss. He was wounded during the second year of the war, and has devoted much time to raising a fund for widows and orphans of the war.

Captain Wemyss and Lady Victoria were married in a private chapel of Welbeck Abbey. The bride was dressed in a lustrous gown of white crêpe beauté satin that sheathed her figure in long becoming lines. The court train ended its imposing length in a heavy band of ermine, and slender bands of the same lovely fur softened the edge from shoulder to hem. The veil that fell over her face was of rare old point appliqué lace. Lady Victoria was attended by two pages and five bridesmaids.



GOWNS BY ENOS

In the trousseau is a very bride-like negligée of white satin enveloped in flowered chiffon, edged in white rabbit fur, and fastened with a pink flower

The bride's mother, the Duchess of Portland, wore to the wedding a gown of black velvet trimmed with heavy black silk fringe and a collar of fur

Unsnap it!

The quick "give" and release of the Wilsnap spring completes a Wilsnap day's work of faithful fastening. For Wilsnaps always will snap and unsnap—properly, too!

Put dependable, rust-proof Wilsnaps on guard on daintiest lace—on heavy cloth. Yes! There are Wilsnap sizes for every fabric. Have a supply on hand.

Wilsnaps—always Wilsnaps, wherever snap fasteners are used.

THE WILSON FASTENER CO., *Makers*
117 East St. Clair Avenue, Cleveland, Ohio

© W. F. Co., 1919

*Always
Will Snap*



WILSNAP

REG. U.S. PAT. OFF.
Fashion's Fastener

*Look for this card
—orange colored—
10c everywhere*



GAGE HATS

are sold by the leading millinery dealers of the United States, Canada, Australia and adjacent countries.

They are also on sale in Yokohama and Singapore.

If your dealer does not handle the GAGE LINE, advise us and we will put you in communication with one who does.

Gage
BROTHERS & CO.
PRODUCERS
OF CORRECT
MILLINERY

New York

Paris

Chicago



ON HER DRESSING-TABLE

IN the spring the young man's fancy is supposed to turn lightly to thoughts of love, but the modern young lady turns hers energetically first to clothes and then to a good complexion before she attempts to toy with that capricious little god.

The wise woman realizes that winter winds affect the skin as well as the clothes, and that the first bright spring sunshine shows up every little imperfection in both, making one feel thoroughly shabby. Simultaneous with a visit to one's tailor, therefore, should be a pilgrimage to the specialist who refreshes and restores the skin after the wear and tear resulting from harsh winter weather.

To remove the lines and wrinkles that the cold is bound to produce, one specialist has evolved a treatment that is novel and efficacious in this spring rejuvenation of the complexion. The first thing to do is to cleanse the skin with a cream that removes the dust from the pores; then a vegetable mask, heated to a comfortable degree of warmth, is applied and allowed to remain on the face long enough to soothe it and smooth out the lines. Following this is a very scientific manipulation of the muscles of both face and neck. A vibrator is then applied to the spine, back of the neck, and up into the scalp, but not to the face. A finishing cream, as the basis for the final touch of powder, gives the desirable effect of youth and springtime.

AN EXCELLENT NIGHT CREAM

This specialist has a skin cream and tissue builder that is particularly successful in encouraging and keeping the fine texture of the skin. She insists that it be applied at night and allowed to remain on only long enough to be absorbed by the skin, then carefully wiped off; as the theory is that en-

larged pores are the result of over-feeding the skin. This excellent cream has as a basis concentrated oatmeal, bran, almond oil, and other ingredients of the purest kind, so that only a small quantity is required for each treatment, and it may be bought in one ounce or two ounce jars for \$1 and \$1.50.

BEAUTY SACHETS

Another theory propounded by this authority is sure to appeal to one's logic, for one realizes that although it is refreshing to wash with soap and water, unless one chooses the best of soaps and uses the softest water, the harm done to one's skin is incalculable. This specialist insists that as much attention should be devoted to washing and caring for the neck as the face. It seems very reasonable, for in order to obtain that real basis for beauty, a perfect circulation, all manipulation should be started from the neck up. The solution to this problem of washing is to wash but once in twenty-four hours, and then with water that has been especially prepared with sachet. As every complexion needs special treatment, sachets have been carefully compounded with that object in view. The method is to squeeze the sachet in the water, thus producing a milky and strengthening solution that is most soothing, cleansing, and whitening to the skin. There are various kinds of sachets. One of the most interesting, perhaps, is the rejuvenating one that should be used before making the evening toilet. It is stimulating and brings the blood to the surface, giving one a natural colour that is very becoming. These may be obtained at \$3 a box. All these sachets are put up in boxes containing twenty-five each.

In using these aids to beauty, it is well to remember certain general di-

(Continued on page 102)



Valley of the Ten Peaks, near Lake Louise

An Invitation to Canada

Under the stress of War, the Allies have learned many things, chief of which is that they have a common purpose, common ideals and a common humanity. War has made them better acquainted.

In the days of Peace this better acquaintance should continue, particularly between such near and good neighbors as Canada and the United States. It is for this reason that Canadians wish to emphasize that if any Americans decide to visit Canada this summer, they will be more welcome even than in the past.

They will find a country of unique grandeur and beauty if they come, for instance, to the Canadian Rockies. They will travel in Canada over a railway, the service of which has not been impaired by War, to hotels of which the Canadian

Pacific is justly proud. They will, moreover, find a standard of comfort which the experienced traveller appreciates.

But, most of all, Canadians desire Americans to know that they wish to get still better acquainted. They like to visit your country and would like you to come and see theirs.

In spite of the War the Canadian Pacific Railway has maintained its organization of offices and agencies in the United States and these are at your service for information and particulars.

President

CANADIAN PACIFIC RAILWAY

MONTREAL, *Easter*, 1919

CANADIAN PACIFIC RAILWAY

Passenger Offices and Agencies in the United States

Atlanta, Ga. 220 Healey Building
 Boston, Mass. 332 Washington Street
 Buffalo, N. Y. 11 South Division Street
 Chicago, Ill. 140 South Clark Street
 Cincinnati, Ohio 430 Walnut Street
 Cleveland, Ohio 2033 East Ninth Street

Detroit, Mich. 199 Griswold Street
 Los Angeles, Cal. 605 South Spring Street
 Minneapolis, Minn. 611 Second Avenue South
 New York, N. Y. 1231 Broadway, cor. 30th St.
 Philadelphia, Pa. 629 Chestnut Street
 Pittsburgh, Pa. 340 Sixth Avenue

Portland, Ore. 55 Third Street
 St. Louis, Mo. 420 Locust Street
 St. Paul, Minn. 379 Robert Street
 San Francisco, Cal. 645 Market Street
 Seattle, Wash. 608 Second Avenue
 Tacoma, Wash. 1113 Pacific Avenue
 Washington, D. C. 1419 New York Avenue

Thurn

EXCLUSIVE
FASHIONS
FOR WOMEN

PARIS
IMPORTATIONS
AND
ORIGINAL
DESIGNS

15 EAST 52ND STREET
NEW YORK
214 BELLEVUE AVENUE
NEWPORT



The very feminine guest who has forgotten her ribbon outfit will find one of the happiest discoveries of her visit a gay pink box completely equipped with ribbons of all shades, scissors, and ribbon-runners; \$4.25

ON HER DRESSING-TABLE

(Continued from page 100)

rections; for instance, cold water suits a normal healthy skin, but dry skins require tepid water, while hot water should be used only for skins which are oily and have a tendency to enlarged pores. Each sachet is used but once and requires about two quarts of water. It is first squeezed out in hot water, to extract all the substance which it contains, after which cold water is added to obtain the right temperature.

SACHETS FOR SPECIAL PEOPLE

There are sachets which should always accompany the traveler, for they are warranted to soften the hardest water, which is an enemy to a delicate skin. These will clear blotched skins, removing irritation. This milky solution is said to be a positive cure for a red nose and also heals sunburn. Another sachet belonging to this series is used at night to counteract the relaxation of the facial muscle, and also to eradicate puffiness under the eyes. This particular sachet acts as a decided tonic, making the skin firm by acting upon the muscles which naturally fall into sagging lines of repose while one is sleeping. The use of these sachets keeps the muscles in such perfect condition that the face looks young and fresh in the morning. They cost \$2.75 a box. There are also sachets for young girls to use to soften the water and preserve the skin, which cost \$1.25 a box. Blondes with delicate skins and a tendency to dryness resulting in wrinkles, may buy twenty-

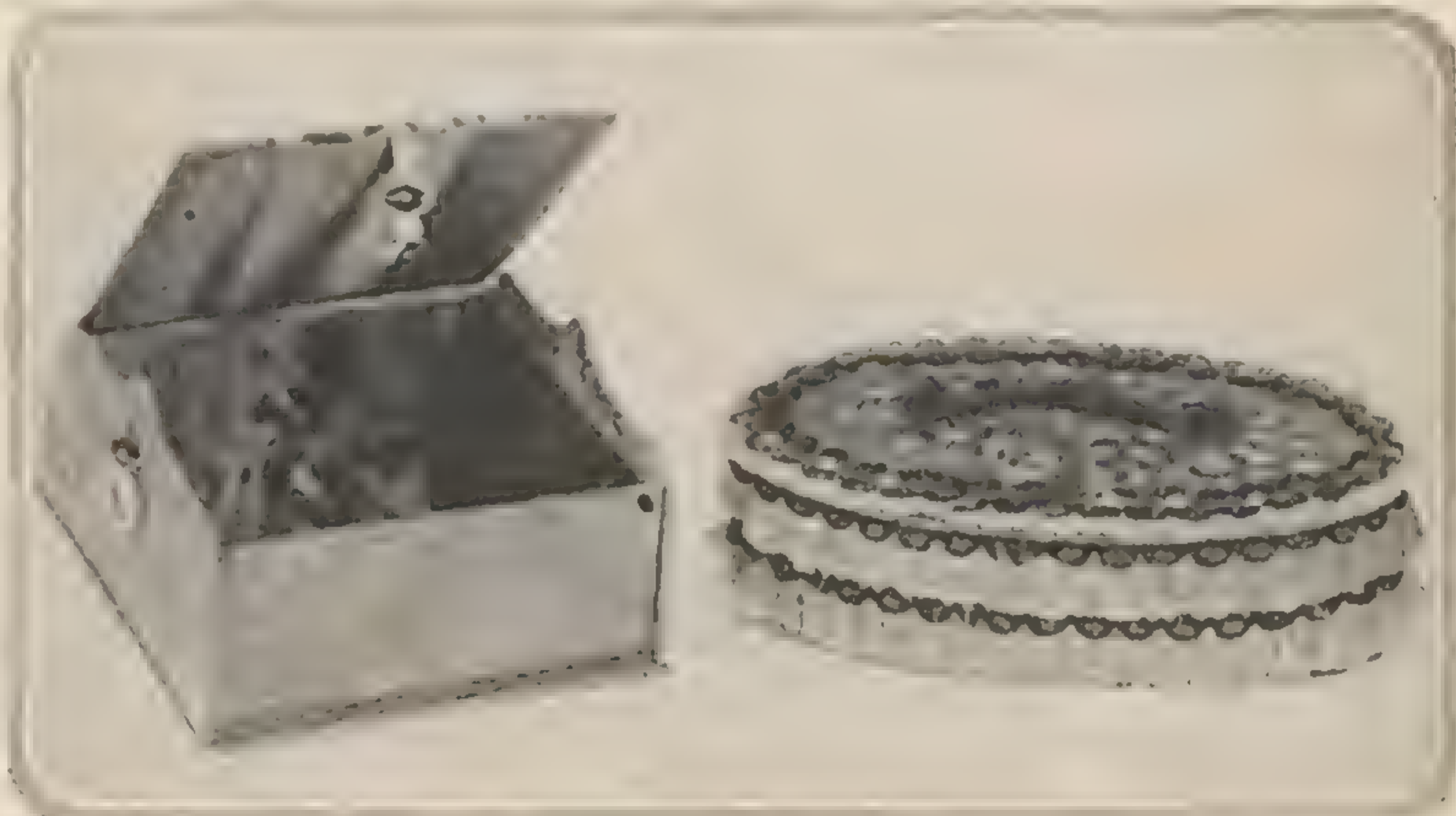
five sachets for \$1.85 a box. Other sachets are especially made to keep the skin of the brunette firm and smooth and are perfumed with the aromatic flowers of which they are chiefly composed. They, too, cost \$1.85 a box. There are very special sachets for shiny oily skins and a condition of enlarged pores and blotches, which are made fragrant with hawthorn blossom and cost \$1.85 a box. When the skin is almost normal, with only a tendency to dryness, perhaps, there are sachets that are beautifying and are particularly recommended to one who leads an outdoor life. These cost \$2.25 a box.

Another excellent preparation from this specialist is a skin tonic that is effective in removing double chins and puffiness under the eyes. The basis of this lotion is a wonderful rejuvenating and astringent powder which refines the pores and, by hardening the muscles of the face and neck, makes the skin firm. This astringent may be bought for \$3 a bottle.

A NOVEL CLEANSING CREAM

Of course such a complete series must include a cleansing cream, which the specialist advises using whenever the skin has been exposed to the air, and one is to be had for 75 cents a jar.

Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable, should enclose a stamped and addressed envelope for reply, and state page and date of Vogue.



A pretty touch of colour in a guest-room is given by an old-pink brocaded handkerchief box with jade and ivory fastenings; \$8. And what wakeful or late-retiring guest would not be enchanted to find inside a gold fillet and ruffled lace box, biscuits or chocolate quite concealing the practical glass lining? \$12

Interiors of Subtle Charm at the Hampton Shops

THE joy and lightsome charm expressed by an interior reminiscent of Fontainebleau reflects today the spirit of the joy of peace, bringing a need for surroundings happy in the colorings of soft textiles harmonious with their architectural backgrounds, and furniture exquisite in line and detail.

At the Hampton Shops, assembling delightful interiors of every worthwhile epoch in infinite variety, you can find that which meets your especial needs and avail yourself of the resources, the skill and sympathetic understanding of the Hampton Decorators who have collected these rare treasures, designed their backgrounds and assembled the appropriate accessories for completing these interiors.

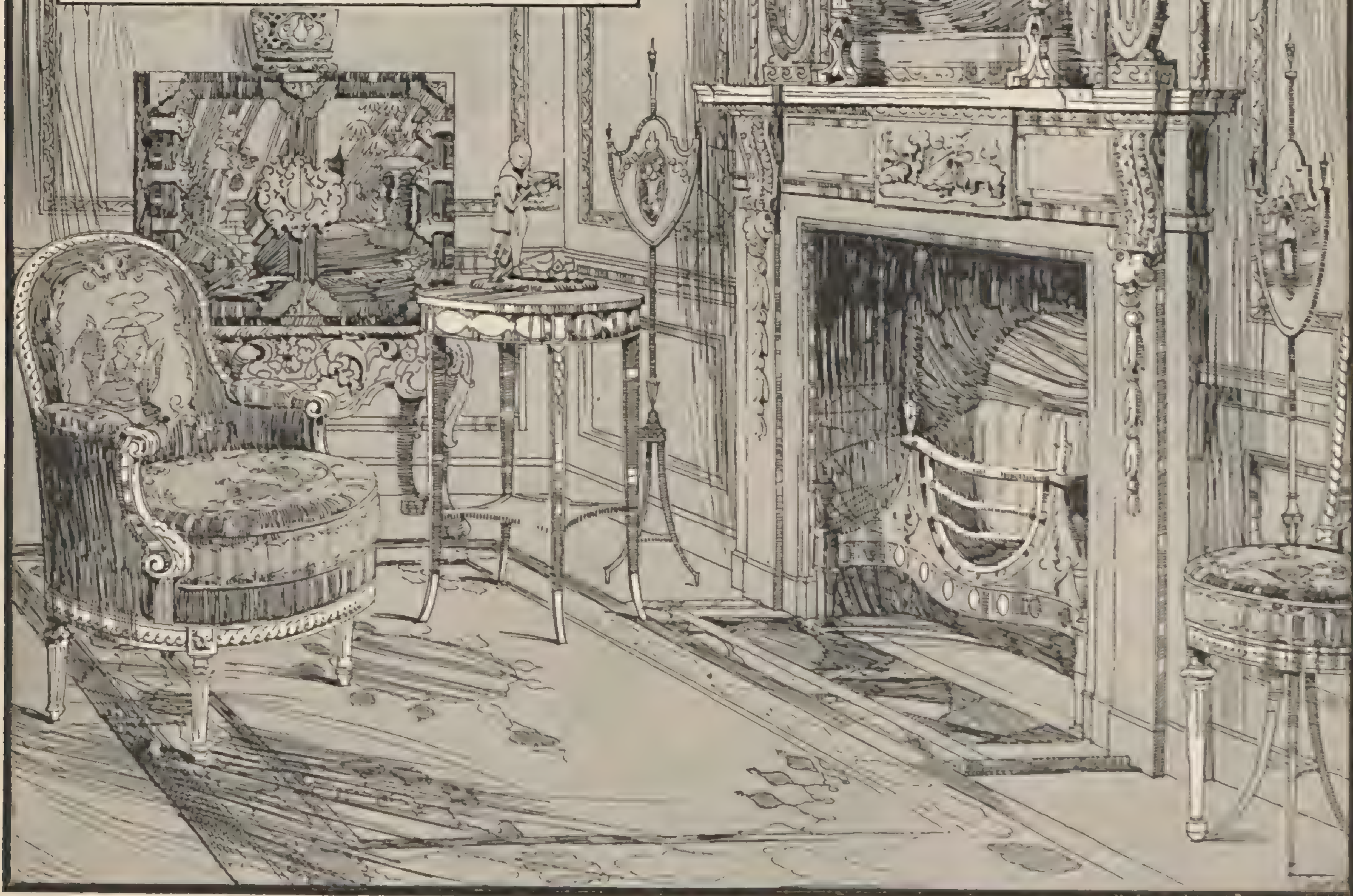
Hampton Shops

18 East 50th Street
facing St. Patrick's Cathedral
New York

Decoration

Antiquities

Furniture



(Continued from page 74)

dark march of measured and majestic syllables that was applauded in the high and far-off times of that curious and futile English king who patronized the arts and wrote a treatise on tobacco.

A year or two before the breaking of the recent war, Lord Dunsany stated,—“For years no style seemed to me natural but that of the Bible; and I feared I would never become a writer when I saw that other people did not use it.” By this statement, he merely allied himself, as a stylist, with Stevenson and Ruskin and De Quincey and—to quote a well-remembered phrase from Philip Henslowe’s diary—“the rest.” It is not possible, in writing English prose, to improve upon the sound of such phrases as, “Until the day break and the shadows flee away.”

The source of Lord Dunsany’s auditory inspiration becomes easily apparent when any play of his is presented on the same bill with the King James version of “The Book of Job.” Compare, for instance, the footfall of these sentences—“Man, that is born of a woman, is of few days and full of trouble. He cometh forth like a flower, and is cut down: he fleeth also as a shadow and continueth not”—with the footfall of these modern echoes—“Now I have known the desert and dwelt in the tents of the Arabs. There is no land like the desert and like the Arabs no people. It is all over and done; I return to the walls of my fathers.”

PORTMANTEAU THEATRE

The third bill of the current season in New York of Mr. Walker’s Portman-teau Theatre offered to the public a programme which included “The Tents of the Arabs,” by Lord Dunsany, and “The Book of Job,” in the historic English version of the King James translators.

Of these two items, the ancient Hebrew drama was, of course, the more impressive. This piece is probably the oldest dramaturgic composition still current in the theatre of the world; and its very antiquity is clearly worthy of reverence. It is constructed very simply and with unquestionable grandeur. From the modern point of view, it must be admitted, however, that the action is excessively subjective. Nothing seems to happen externally upon the stage, before the very eyes of the spectators; but everything happens, instead, within the souls of Job and his assembled collocutors. To the modern mind, this internal and analytic method of setting forth a great dramatic theme is less impressive than the synthetic external method which was employed by the reigning dramatists of ancient Greece. “The Book of Job,” despite its philosophical augustness, can never touch the modern heart so poignantly as “The Trojan Women” of Euripides.

But “The Book of Job”—in that historic English version which was sent to press, three centuries ago, by an anonymous committee of immortal men of letters that had been assembled by an arbitrary fiat of King James—was written with a grandeur of great prose that must remain forever unforgettable so long as men have ears for hearkening. To hear such an artist as George Gaul recite the lines allotted to the leading character in this hoary composition is a luxury that has rarely been afforded to the listening public within the last quarter of a century. This young actor is gifted by nature with a gorgeous voice and endowed by experience with a rare ability to read. His vocal rendering of the olden golden organ-intonations of this masterpiece of English prose affords an auditory treat so glorious that it calls for a charitable emptying of all of our asylums for the blind.

“The Tents of the Arabs,” also, is a singularly lovely thing to listen to. According to current standards, it is probably the least dramatic of all the many one-act plays of Lord Dunsany; but it is written very greatly in a prose whose cadences have been attuned to those traditional footfalls which have echoed down the corridors of time throughout the last three centuries. It tells a little anecdote about a king who longed to be a camel-driver and a camel-driver who longed to be a king, and how they managed to change places, so that each of them thenceforward might be happy in the destiny that formerly had been imposed upon the other. There is nothing stirringly dramatic in this story; but it lends itself to lyric treatment. It was stated long ago, in one of those acutely reasoned essays of Edgar Allan Poe, that there is no other lyric mood so poignant in appeal as the mood of longing. A lament for what has been and can never be again, or an expression of aspiration for what might be if only fate would be more kind,—these are the themes that have always touched the heart of man since Bion and Moschus first stroked their silver strings beside the blue Sicilian sea; and this great mood is beautifully rendered by Lord Dunsany in the writing of “The Tents of the Arabs.” Even by the presentation of a somewhat faltering and obviously undramatic drama, it is very good to be reminded that the composition of great prose is still traditionally practised by one or two aristocrats of letters who can trace their literary lineage from Sir Thomas Browne and who listened to the English Bible when they were little boys. The leading parts in “The Tents of the Arabs” are adequately acted by McKay Morris and Beatrice Maude; and Ellen Larned contributes an interesting rendering of an Oriental chant. On the other hand, the scenery and costumes, designed by James W. E. Reynolds, leave much to be desired.

“LA NUIT DES ROIS”

One of the most notable successes achieved by the visiting company of French players—Le Théâtre du Vieux Colombier—during the course of their first season in New York was registered by their really remarkable production of “Twelfth Night”; and this performance has been repeated recently, in response to a general request.

It goes without saying that neither the verse nor the prose of Shakespeare can be translated adequately into French; and on the French stage, the great Elizabethan is necessarily robbed of one of his most important assets,—the factor of his literary style. (Those of us who remember Sarah Bernhardt’s Hamlet have never ceased to smile at recollection of the phrase, “Voilà l’obstacle!”, for, “Ay, there’s the rub!”). But the staging and the acting of “La Nuit des Rois” at Le Théâtre du Vieux Colombier were so superior to anything that had been shown in recent years in our American productions of “Twelfth Night” that a critical observer was willing to close his ears to the unavoidable delinquencies of a text translated to a foreign tongue. The public will be interested to know, as a matter of information, that among the most cordial admirers of this French performance are Miss Margaret Anglin and Mr. Livingston Platt, to whom we owe the best American production of “Twelfth Night” that has been set forth in recent seasons.

The stage of Le Théâtre du Vieux Colombier, as directed by Jacques Copeau, is much more fluent than the stage that is ordinarily employed in

(Continued on page 106)

Jana Carter



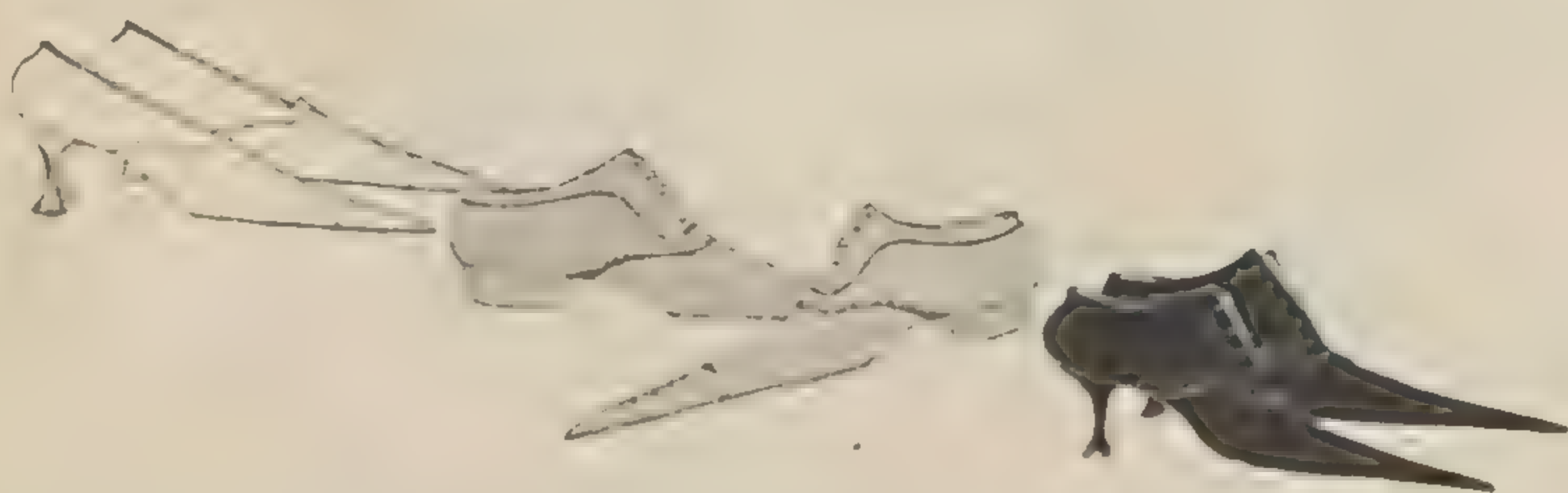
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"CAN'T you just imagine my consternation when Sylvia came floating home from Paris dripping marvelous gowns from every one of her fat, mysterious trunks! All the slim ankles in France, she said, were tripping around under the *shortest* skirts. And the lines of one's figure—O well, you know how slinky and draped and everything else one must be.

"My dear, I felt like a perfect *dowd*! Of course, Sylvia has always been the butterfly of the family. But I never realized—er—exactly how careless one can grow without noticing it. And then Sylvia and the new silhouette arrived from Paris together.

"Well, fashion or no fashion, there's one thing I simply must have—O, I know you'll smile, dear,—but that thing is comfort. And I was simply terrified at the thought of keeping up with Sylvia in the matter of those Paris creations. Because, of course, they'd mean new corsets, and corsets had always been a sort of side-show on that old Spanish Inquisition thing for me. But I thought I couldn't have smartness and perfect ease at the same time. And I *had* to keep up with Sylvia, didn't I, dear? Especially—and I don't mind admitting it—especially as she's five years younger. Yes, really!

"Then guess! Sylvia cornered me into a corsetière's one morning. And that angelic saleswoman! I murmured something to her about just *having* to be comfortable, no matter if the heavens fall. The next thing I knew, I was standing there in the loveliest affair, all pink brocade and stays that must have been made of air. Front-lacing, too, the kind we always adored. I could wriggle around in it any way at all, and I wouldn't have known I had on corsets. I felt like Pavlowa, my dear,—just as if I were going to rise and float off on clouds in a fluff of ballet skirts.

"All the while Sylvia stood there smiling mysteriously! She didn't even protest when I said I was going to have that wonderful corset, style or no. She just had Madam slip on the new Jenny gown she had brought me from Paris,—the pink and turquoise and black Chantilly lace thing that made Jack say—indeed, I'm *not* blushing!

"Well, I thought I had surely stepped through the looking-glass! I stared and stared at myself. I had every blessed one of those ultra smart lines,—I looked as dashing as Sylvia herself.

"What in the world is the name of this miracle?" I asked the corsetière.

"It's the GOSSARD," she told me, "and you'll be glad to know that it's a model you can wear with *any* type of gown, evening ones or tailored street frocks. Madam need not worry about, let us say, that elusive thing the silhouette."

"I sighed in ecstasy. And while I was turning around before the glass I saw Sylvia buying some lacy little brassières to wear under transparent frocks. You know, in Paris the lines of the figure are left quite soft and the bust isn't too closely confined. Well, these Gossard brassières, the most *adorable* things, too, gave just that lovely, soft, fashionable effect. You ought to hear Sylvia rave about them.

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Advertisement

(Continued from page 104)

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our own Shakespearian productions. Actors may enter from the front and appropriate a free and unencumbered "apron" for the recitation of those narrative passages which the author intended for presentation on the fore-stage of the Elizabethan theatre. The scenery is never changed; but it is so conceived that it lends itself to a large variety of uses; and alterations in the spirit of the play, from scene to scene, are indicated subtly by alterations in the lighting. The piece, as a whole, is acted very swiftly, with no interruptions to disturb that bubbling mood of merriment which gathers like a geyser and tumbles downward like the fabled waters of Lodore.

The acting is singularly appreciative and surprisingly fine. The hit of the piece is made, oddly enough, by Lucien Weber, in the part of the singing clown; and the next most notable performance is that of Louis Jouvet in the part of Andrew Aguecheek. The Viola of Suzanne Bing is almost astonishingly meritorious, because of the extreme simplicity of her conception of the part and the downright directness of her rendering of this conception. To learn things about the playing of Shakespeare from a company of guests from France must be regarded, all in all, as a really remarkable experience.

"THE FORTUNE TELLER"

One of the most curious adventures for a critic of the arts is to watch good men go wrong. Mr. Arthur Hopkins has frequently been praised in these pages for his vision as a manager and for his manifest ability as a stage-director; yet, in "The Fortune Teller," he has chosen one of the worst plays of the year and has produced it very badly. Mr. Hopkins has a penchant for "discovering" new authors; but apparently the only fact that recommended the author of "The Fortune Teller" to his attention was the accident that the name of Leighton Graves Osmon had never been printed previously on a theatre-programme.

An idea for a play that might have been made effective is expounded at the outset of this amateurish composition. The scene is set in a circus tent; and the central figure is a female fortune teller,—middle-aged, decadent, drenched with drink, and undermined with drugs. A promising young man comes in to have his fortune told, and turns out to be her long-lost son. In order to guide him successfully through a dangerous conflict with the destiny that now apparently confronts him, the heroine renounces her addiction to alcohol and drugs, and leaves the circus in order to remain in town and give him good advice. The motive for this change of habit is trumpeted to the audience as "mother-love"; and the author does not neglect, by any means, the opportunity afforded by this theme for wallowing naked in a sea of sentimentalism.

After the initial exposition of this theme, however, the play is over and the story has been told; for the author lacked the necessary skill to erect a self-sustaining edifice on this traditional foundation. The second and third acts of "The Fortune Teller" are very dull and very difficult to sit through.

In staging this unimpressive and unappealing play, Mr. Hopkins has transformed the merits of his customary method to defects by extravagant exaggeration. The director has been praised, in the past, for his expertness in eliminating those restless crossings and recrossings of characters upon the stage which were merely traditional and obviously contrary to nature; but his method of simplification, in this respect, is carried to a contrary extreme when

he restricts so able a performer as Marjorie Rambeau to an acting-space of only six or eight square feet through the course of an entire evening. There is no sound reason, either, why the young hero should be required, in the last act, to play a long scene with his back deliberately turned upon the audience. An original manner of doing things is as much to be admired in a stage-director as in an author or a painter; but this originality of manner ceases to be admirable when it degenerates to eccentricity of mannerism.

The scenery provided by Mr. Hopkins has long been praised, with justice, for its simplicity, suggestiveness, and unimpeded appeal to the decorative imagination; but the producer can no longer be lauded from this point of view when, in setting forth a story that is supposed to happen in a rural town, he reveals a series of settings that could not possibly be seen in any small town of America.

All in all, "The Fortune Teller" is a thing to be forgotten, both speedily and irretrievably.

"PENNY WISE"

In "The Witty Fair One," by James Shirley, which was first acted in 1628, the friends of a wild young gentleman named Fowler conspire to pretend that he has died, but he turns up unexpectedly among the mourners at his own mock-funeral. For nearly three hundred years, this extravagant but entertaining posture of events has been traditional in English farce; and it crops up once again in "Penny Wise." If the authors of this latest composition had studied their predecessors with greater care, they would have learned that a situation which would, of course, be gruesome in actual experience can be made provocative of merriment upon the stage only if the practical jokers who concoct it conceive their project from motives of sheer levity and execute it in a mood of high hilarity. To permit the conspirators to plan the mock-funeral from motives that are serious and sordid is to sacrifice the sympathy of the audience and to turn the satirical into the distastefully sardonic.

"Penny Wise" was written by Mary Stafford Smith and Leslie Vyrer. It is reported to have run a year in London; but it is a poor play, by reason of the fact that the various items of interest that it presents to the attention are not fused into an harmonious whole. Thus, though the plot is farcical, the piece is built and written as a rather bitter comedy of character. The various members of an impoverished family, headed by a scheming mother, pretend that her eldest son has died, blackmail the family doctor into signing a death-certificate, call in her brother, who is an undertaker by profession, and prepare to make the ruse effective by staging a mock-funeral; and the subsequent humours of the plot are derived from the difficulty of restraining the rather addle-pated living corpse from showing himself to the neighbours until his hypothetical remains have been decently buried. Ultimately this born bungler spills the beans by escaping from the mortuary chamber to a public house, where he gets hilariously drunk and, in consequence, reveals his identity to those whom it may concern.

This situation, in itself, is sound enough for farce, as the long tradition of our English drama shows; but the authors of "Penny Wise" have spoiled it by basing it upon a motive that is inimical to sympathetic levity. The purpose of the characters in engineering this elaborate fraud is to collect one

(Continued on page 110)

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PARIS REVIVES A FRENCH OPERA

(Continued from page 71)

scape backgrounds which were greatly admired. At that time, little attention was paid to music as an art by itself, and this work, which seems to have been the leading attraction at the Opera, was a wonderful spectacle with its own special decoration, its ballet and its machinery.

LA BRUYÈRE'S THEORY

It is interesting in connection with this to recall the statement of La Bruyère in his chapter on "Works of the Mind": "It is a mistake and a mark of poor taste to say, as many do, that the machinery of the stage is mere child's play, suited only to the marionettes. These complicated settings emphasize and beautify the drama and aid in creating in the minds of the audience that delightful illusion which is the charm of the theatre. No change of scene is needed, it is true, for such plays as Racine's "Berenice" or the "Penelope" of Abbé Genest, but changes in setting are essential for operas, for the aim of these spectacles should be to hold the mind, eyes, and ears in equal enchantment."

In this amusing quotation, particular attention is due to the last phrase where, curiously enough, the pleasure of the ears is put last of all. None the less, it answers, it seems to me, the eternal criticism of those music-mad writers who are always accusing the decorators of overdoing the setting to the detriment of the music.

For the revival of "Castor et Pollux" in March, 1918, M. Rouché entrusted the sketches for the settings and the designs for the costumes to the noted French artist, M. Dréza.

Relying on wide knowledge of the epoch he had to represent and deeply impressed with the ideas of Rameau on the subject of such a spectacle as this, the purpose for which he created his music, M. Dréza wished, above all, to provide an accompaniment for this changing and sumptuous action. He has clearly understood the fact that the tragic poem is merely a link between

the music and the dance created to delight the eyes.

To M. Dréza it seemed out of the question to play this tragedy-ballet in the cold bareness of a concert hall. He makes no distinction between decoration and costume; to him they are but parts of a whole. The decoration must be simple, must not clamour for attention on its own account, but it must be sufficient to give the place of the action. Another interesting bit of Dréza's creed is that this background must always be of a most exceptional value, so that it shall emphasize all the various costumes worn by the singers.

Careful study of costumes in "Castor et Pollux" is well worth while; for it makes it possible to unite in an harmonious composition the various actors of each scene, grouped in accordance with their rôles at the back or front of the stage. They form a succession of pictures in brilliant colours, the only brilliant colour on the stage, and the decorator handles it as an illustrator might handle his palette and brush in accord with the aims which he sees in the work of musician and poet.

DESIGNING THE COSTUMES

Such collaboration from the decorator is of the highest importance, as M. Dréza has understood. It presents a strong argument in favour of this new and characteristically French plan of entrusting both stage setting and costumes to the same artist. It seems clear that we shall soon wonder why it was ever the custom to employ two different artists for this work.

For his inspiration, M. Dréza has turned to the very sources from which M. Rouché has drawn the music. It is no mere copy which they have made. They have sought to understand the spirit of it. Thus the costume worn by Castor is designed from a painting by Watteau, called the "French Actors," while the costumes of the Princess Télémaque, of Phébé, and of the chorus,

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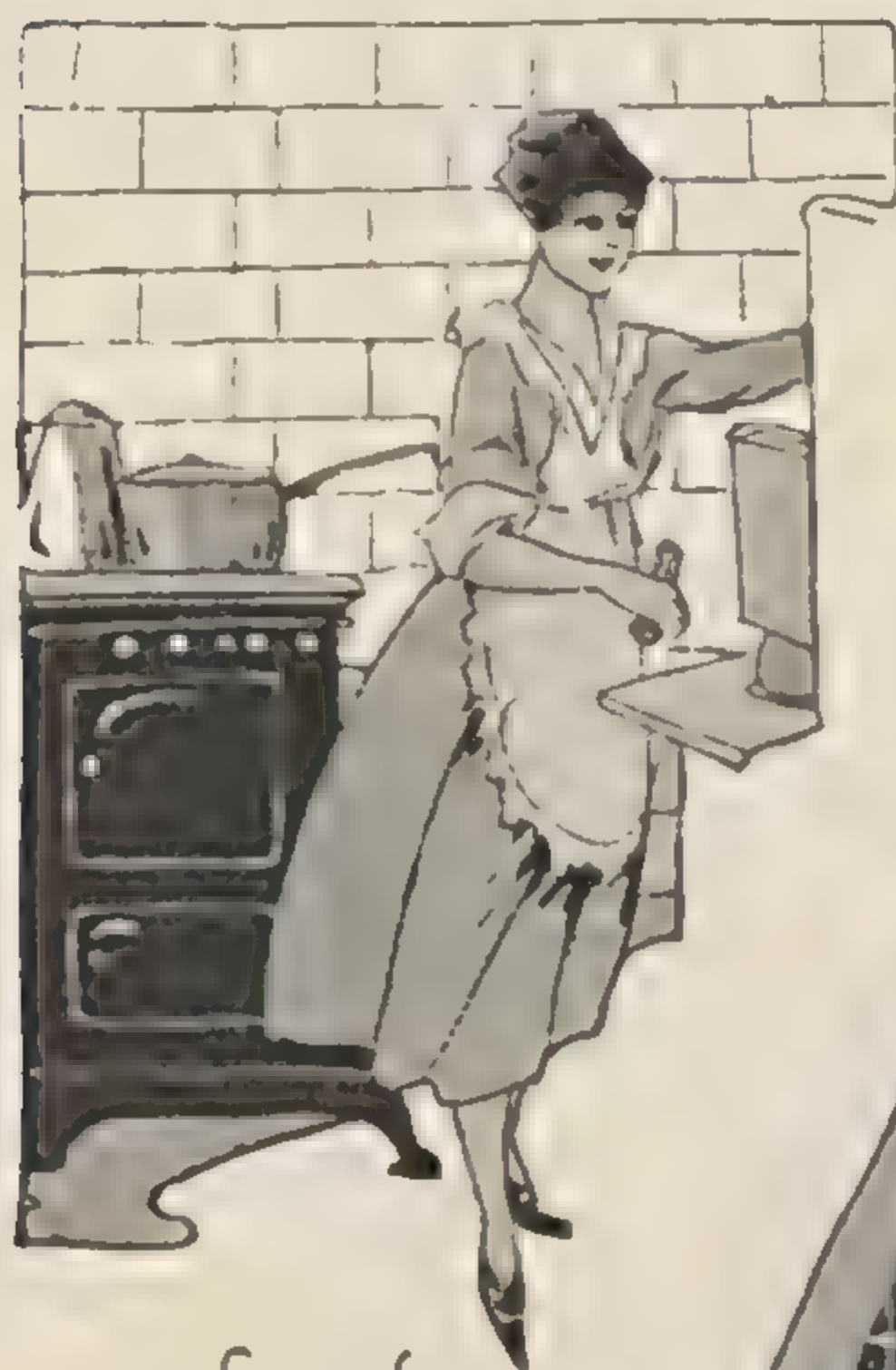
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SEEN on the STAGE

(Continued from page 106)

hundred pounds of life insurance. This is a sinister and sordid motive; each of the conspirators is exhibited as a potential thief who deserves to go to jail; they lie to each other, haggle with each other, and lack even that primitive morality which requires that a crook should be a good sport with his pal. Therefore, their difficulties are not generally enjoyable.

The trouble is not that these characters are untrue to life; it is rather—since the piece appeals for popularity as farce—that the characters are all too true to make the mood of farce acceptable. They are too carefully and too elaborately drawn. Furthermore—supposing always that the primary appeal is that inherent in the situation—it was a mistake to write the dialogue in a local dialect—in this case the crude and ugly dialect of Lancashire—and to load the text with many carefully considered details of local colour. These devices are effective in a realistic comedy of character; but the time that they require for presentation on the stage is interruptive of that headlong hurried tempo which is absolutely necessary in the playing of a preposterous farce.

Dialogue in dialect is always likely to be overworded; and the lines of

"Penny Wise"—to quote an acute phrase of George Cohan's—are "full of good cuts." The actors also are to blame for slowing up the tempo of the piece; they work too long and work too hard over non-essential niceties of characterization. Louie Emery elaborately overplays the character of the sordid and despicable mother. That sterling artist, Molly Pearson, is more restrained and more artistic in her rendering of the comparatively minor rôle of the widow of the living dead man. The most amusing performance is that of William Lennox in the part of the stalking ghost that refuses to be laid. The admirable foot-work of this actor—to borrow a phrase that is familiar to patrons of the boxing-ring—is especially amusing in his drunken scene; and he plays throughout with a fine satiric sense of the comic connotations derivable from a funereal appearance.

The other performers were by no means negligible. They showed intelligence enough to make it seem regrettable that their stage-director, Lionel Atwill, had neglected to cut their lines down to the bone and to advise them to remember that oldest axiom of acting which tells us that tragedy is long but farce is fleeting.

PARIS REVIVES A FRENCH OPERA

(Continued from page 108)

recall the days of Marie Antoinette.

The ornaments worn with these costumes have been designed from the inspiration of those preserved in the Library of the Opera, which are connected with various works of that period, such as "Fêtes de Paphos," "Scamanderberg," "Phlémon et Baucis," and "Zénis et Almasie."

THE INFLUENCE OF THE PAST

The colour arrangements are Dreza's own, and the decoration is the result of imagination and a study of the seventeenth and eighteenth centuries. The tomb of Castor in the first act, however, is made from a chalk drawing by the ornamentist Delafosse, found in the library of the Musée des Arts Décoratifs. The starting point of the Temple of Jupiter, also, was a sepia drawing preserved in the Library of the Opera. For the last act, which is laid near Sparta, the setting has been painted from a sketch made by M. Dréza at Orvieto.

The apotheosis of Castor and Pollux is presented with correct scientific accord with the Copernican theory. The planets dance about the sun and are themselves encircled by their satellites.

In this revival of "Castor et Pollux," we have been given the most beautiful exhibition of French art which it has been our good fortune to see in a very

long time. So great has been the enthusiasm for Russian decoration, that we have had no eyes for anything save such mad riots of colour as Scheherazade, and there has seemed danger that we should lose entirely our pleasure in the harmonious serenely beautiful settings of the fine French tradition.

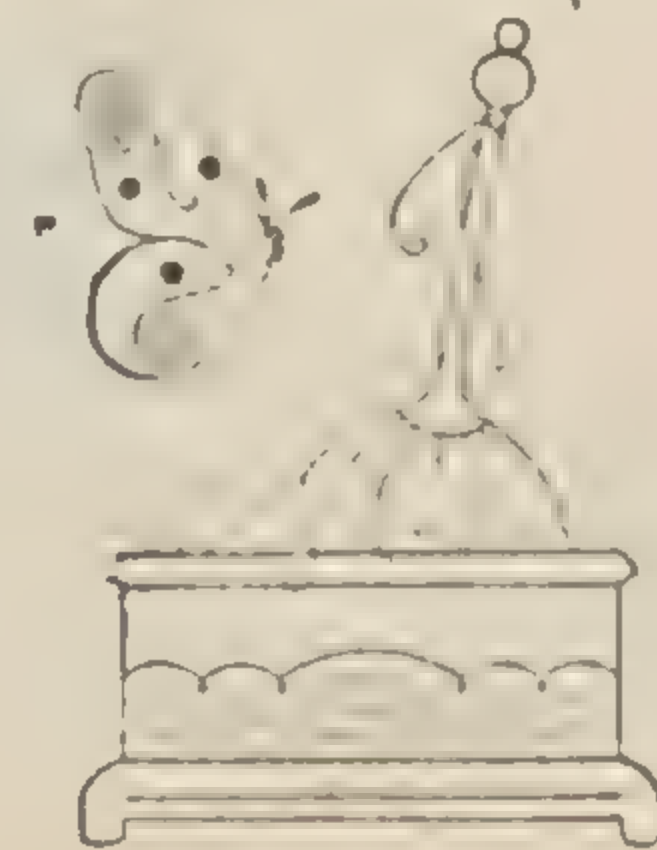
The setting of Castor and Pollux takes us back to the exquisite taste of that wonderful period which extends from the seventeenth century to the beginning of the nineteenth. The last act, where the costumes are all white in the perfumed blue haze of the Elysian Fields, is not to be forgotten in its fine wealth of detail and in the admirable effect of the whole setting.

RAMEAU ON STAGE SETTING

Rameau said at the end of his long life, when giving advice about the setting of a play, "I have still taste, but I have no longer any genius whatever."

Good taste, that, after all is one of the highest virtues which we can accord a decorator, and it is the very quality which we distinguish in the very individual and brilliant work of M. Dréza. It is a characteristically French quality, and this decorator, and also M. Rouché, the director of the opera, have shown us clearly how completely they belong to that nation.

J. R. F.



Milburn

LIGHT ELECTRIC



The Modern Electric

—is beautiful, low swung and absolutely reliable—simple—rarely gets out of order.

The Modern Milburn is also very fast and yields long mileage per charge.

It is the easiest car in the world to drive and the most economical to maintain.

It is also handsomely painted and trimmed. The rear seat will comfortably accommodate two or even three.

Flush type auxiliary front seats are standard equipment and furnish room for two additional passengers.

All models are now equipped with a quick exchange battery system by means of which, in a few minutes time, a discharged battery can be easily rolled out and a fully charged one rolled in.

Send for catalogue or ask for the address of our nearest Dealer.

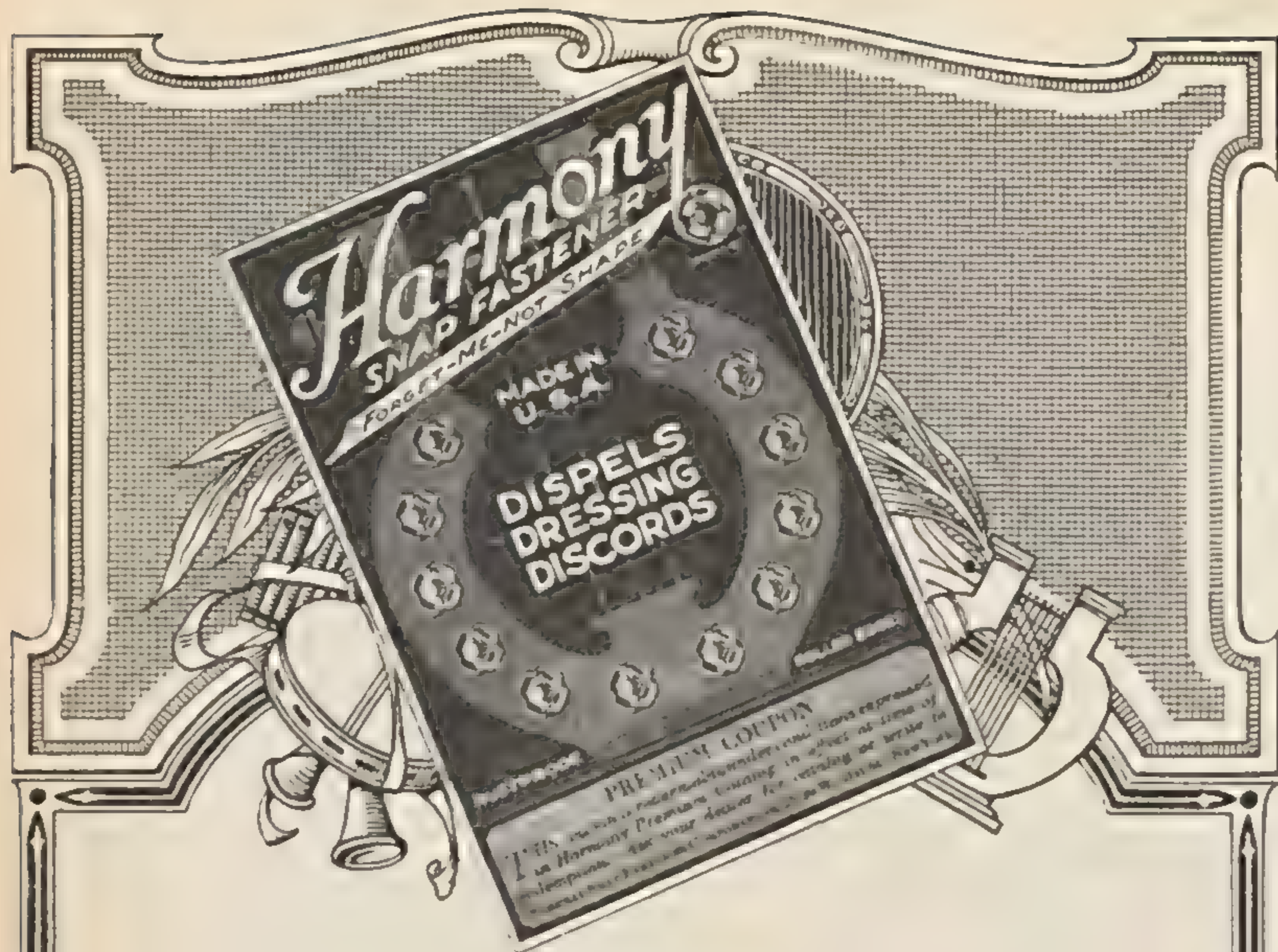
Price \$2185, f. o. b. Toledo

Established 1848

The Milburn Wagon Company
Automobile Division

Toledo, Ohio

M



Please let me introduce myself

I'M the new snap! My name is Harmony! They call me Harmony for a very good reason. Because I promote peace of mind in sewing, in dressing and by keeping my wearers snapped up.

I'm proud of the fact that I'm not like other snap fasteners. I'm different in many ways. I'm highly improved! My shape is different, as my picture shows. It's so different they call it the *forget-me-not* shape.



My shape makes me easy to handle—I don't slip from your fingers when you sew me on. I add to the finish of a garment because I'm almost invisible when attached. And my *forget-me-not* shape and big, open, easy-sewing eyes hold me accurately and securely in place.

My spring—that's the very heart of a snap fastener—is different. It's tempered to respond like the mainspring of your watch. When it clicks, I'm snapped and I stay snapped until you release me with your fingers. That's my job and I love my work.

My edges are rolled and I never cut fabric or thread. I'm so strong and flat that the wringer or iron can't crush me. Nor will washing rust or corrode me.

I come in six sizes in black and white. There's one of me for every fabric from sheerest tulle to heaviest wool. I want to meet you at once. My calling card is below. If you will fill it out, I'll send a Free Test Card to your home and a fine book of premiums you receive for my coupons.

The Federal Snap Fastener Corporation
Dept. E, 25 to 29 W. 31st St., N. Y.

Please send me a free test card
of Harmony Snap Fasteners and
your Premium Book.

Sign.....



PARIS DANCES to the PIPES of PEACE

(Continued from page 69)

These reasons, which, I assure you, are most weighty, soon overwhelmed the solemn arguments of our keepers of the public morals. Thus the reawakening of France and of Paris was celebrated, as befitted the occasion, with music and the rhythm of the dance.

As I have said, dancing is to-day a veritable madness. Wherever one goes, all the world is dancing. Individual hosts and hostesses crowd the social calendar with dances, and, as that is not sufficient to appease the dancing fever which has seized upon our charming young people, dancing clubs have been organized, like that of Madame Mitchine, which was famous before the war, and of Mlle. Cabanel, who recently held a festive opening of her "Chu-Chin-Chow," a delightful room, which she herself has decorated in daring yet harmonious fashion.

GRACE AND GRAVITY

At this "Chu-Chin-Chow," every one dances ardently, madly, under the soft lights and with, despite all the enthusiasm, an unprecedented sedateness. For the strangest thing about all this dancing is that the characteristic dances of the moment have all a touch of gravity, a suggestion of ceremonial. People go through them with a predetermined modesty, which noway resembles the frenzy of the dances in the days before the war. There are no more of those ungraceful bounds with their natural accompaniment of cries and laughter. To-day all the movements are of measured grace, even in the swiftest turns of the dance. Not dances which every one can dance, are these. They must be studied. But for the trouble one takes in learning them, one is rewarded by the consciousness of appearing, as one dances, the embodiment of grace and charm.

What, then, are these dances so much in favour in Paris? First of all, the tango, reawakened from its long sleep and appearing in perfection, in spite of its years of neglect. Many authorities had decided that the tango would never reappear. So sure were they that they made it a symbol of past seasons and referred to "the time of the tango." They were wrong. The tango is beyond the reach of the finger of time. It is true that the tango which is danced to-day is not exactly like that of 1914. There is a slight shade of difference, so that one might call it both more languorous and more reserved; it is also less complicated, and doubtless those who dance it know it better. At least, the eyes are no longer grieved by the sight of the unhappy couples who used to tread its measures lost in an agony of mathematical calculation, their eyes fixed on the ground as if to reproach their hesitating feet with every error. The tango of to-day glides gracefully from one movement to another.

THE ALL AMERICAN DANCES

The one-step and two-step are also much in demand. They delight our American friends, who, moreover, dance them with amazing skill. It is a delight to see them, buttoned into their snappy uniforms, advancing with gracious assurance and with such a perfect sense of rhythm that one can not follow their swiftly moving feet. They have it in the blood, and the truth is that they can dance these dances to almost any music, though nothing else fits it so completely as "ragtime" or those engaging, febrile, and tantalizing "*pasodobles*," which have come from Spain and are yet played but little, but which will be the sensation of to-morrow.

Perhaps the greatest favourite is the fox-trot, which I need not describe since

it is universal, but which has become a sort of obsession here. Out of every three dances, at least one is sure to be a fox-trot. Those unskilled in dancing fancy they will have no difficulties with this dance, so simple does it appear. That very simplicity, however, is deceptive. To dance it well requires a distinction, a manner, which is rather unusual. The bending of the knee, the sudden swiftness, the fantasies which give it character can be executed only by excellent dancers, and this accounts for the favour it retains.

It can not be denied that some dances—and very charming ones—are in eclipse. The double-Boston, the figure waltzes, and the Brazilian maxixe. In the case of the figure waltzes, this is easily understood. They are very difficult, requiring true artists in dancing and almost unlimited space. And space is not to be had at present, for every one wants to dance and no one is willing to miss a single number. With the Brazilian maxixe, however, the case is different. This dance is so pretty, so harmoniously graceful, and, at the same time, so easy, that, it is safe to predict that it will soon return to favour. Moreover, it is still not forgotten; it keeps its charter, as it were, while waiting to resume its place in the near future.

On the whole, Paris, just at present is a crucible in which is bubbling with vigour the dance of to-morrow. The result will be a composite thing, a dance compounded of Creole languour, of tropical passion, and of French intensity, in which will be mingled the sane vigour of North American countries. It will be both intense and gracious, slow and sharply accented, crisp and graceful, with a definite technical foundation, elaborated with a thousand variations. And it will be delightful.

FRINGES OF THE DANCE

As may be imagined, these enchanting dances are not danced without due regard to the dancing frock. On the contrary, the toilette is of great importance. Women have found this season ideal costumes for the rhythmic movement—the paillette gowns, and, above all, the gowns with fringe.

These gowns with fringe seem to have been created on purpose for the tango, the fox-trot, and the two-step. When the movement is slow, they fall straight with all the weight of their many strands and give to the long lines of the body the seductive grace of a Tanagra figurine. When the dance grows swift and excited, they fly out in a circular sweep; they become ample, magnificent, waving, full of life. Their rhythmic fluttering is the visible index of the eagerness and enthusiasm of the dance which they adorn. At the opening of her "Chu-Chin-Chow" room, Mlle. Cabanel appeared in a white satin frock with row upon row of fringe, and the effect was charming.

To me there is nothing in Paris to-day more intensely alive than its dances. They are the most exact expression of the mood of the moment. The sober, correct, tailored distinction of the men, the sumptuous and joyous grace of the women, the colours of their gowns mingling softly in the subdued light, the passionate intensity and the gravity of the faces, the effects at once extreme and subdued, the fever of pleasure mingled with an indefinable joyous innocence—all these things create constantly shifting scenes, animated, vivid, and immensely characteristic of the times. Scenes, they are, such as we have never seen before and which perhaps to-morrow we shall no longer see, and they delight the eyes and hearts of all who love spectacles in which art is combined with a love of life.



THE POSTMAN'S PAY

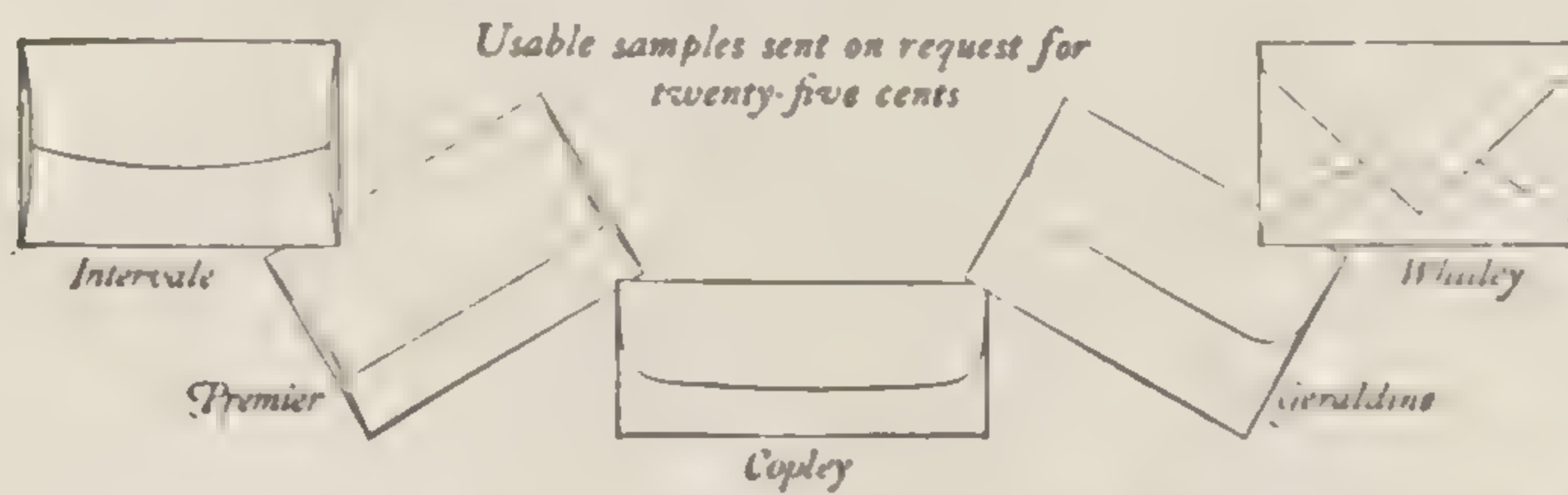
Crane's Linen Lawn

[THE CORRECT WRITING PAPER]

has beauty as well as style. A girl may be beautiful in any costume. She will be smart only when stylishly gowned.

The beauty of Crane's Linen Lawn is inherent in the paper. The style is the result of our knowledge of what is correct and appropriate in fine stationery.

All good stationery departments can show you the five new, smart envelope shapes—Whitley, Premier, Intervale, Geraldine and Copley—any one of which you can select with confidence. Also three new colors—Mignonette, Laurel and Forget-me-not—as well as white.



EATON, CRANE & PIKE COMPANY, New York, Pittsfield, Mass.



VAN RAALTE

"Niagara Maid" SILK UNDERWEAR

"Will it fit me, Mommie?"

NO, but it fits mother perfectly, and Van Raalte "Niagara Maid" Glove Silk Underwear is far superior to ordinary silk garments in style, fabric and wearing qualities.

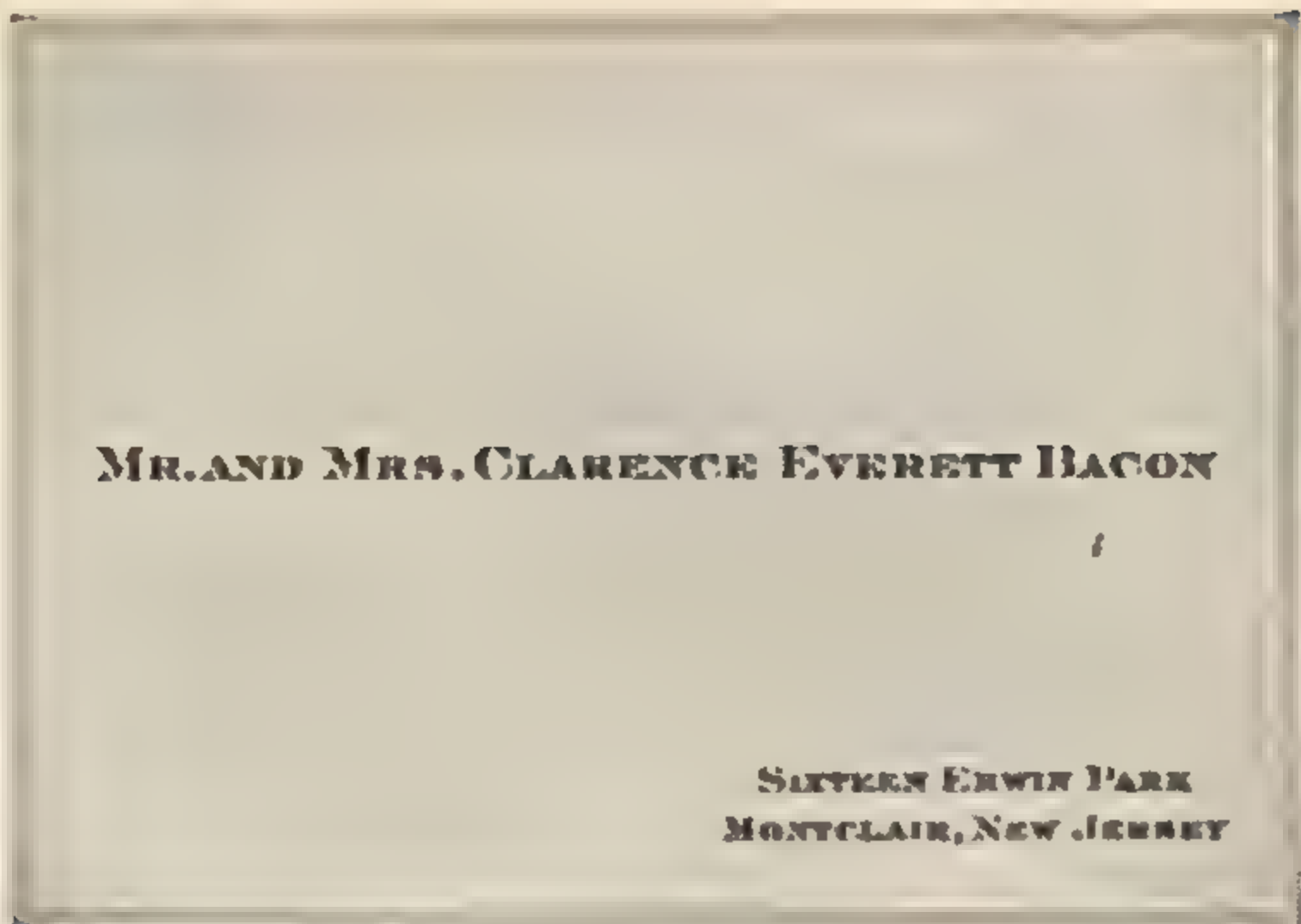
Even the dainty pink keeps its clear freshness through many launderings and never needs renewing. For sale at all good shops.

Niagara Silk Mills

5th Ave. at 16th St. New York City

Makers of Van Raalte Silk Gloves,
Silk Hosiery and Veils





Plain or shaded Roman lettering is the correct form for visiting-cards, which are engraved on white bristol-board. The address is in the lower right hand corner

CORRECT WEDDING STATIONERY

(Continued from page 76)

one, which is gummed for sealing and receives the name in full; that is, "Mr. and Mrs. Robert Van Norden." with the full address. Of course, the same hand-writing should be used throughout. Instead of leaving a space in which the name of the guest may be filled, a great many brides have preferred to use the time-saving device of having the words "your presence" engraved in the invitation. The smart stationers say that there has been more and more demand for this form.

REMOVE THE TISSUE-PAPER

It is well to remember to remove the piece of tissue-paper which comes with the invitations, for it is intended simply to protect one invitation from the other when they come from the engraver's.

Usually the invitations are issued in the name of the bride's parents. If,

however, the bride is an orphan, the invitations may be issued in the name of the nearest relative—her grandparents, her married brother or sister, her aunt, or her uncle.

IMPORTANT DETAILS

If the wedding is to be a large one and is to be held in a church, with the wedding invitations there is frequently enclosed a card of admission, as well as another card for the reception which is to follow at the bride's home. These reception cards, of course, should be sent only to the relatives and intimate friends whom one desires to have at the reception.

When the wedding is out of town, it is customary, if desired, to enclose a train card, indicating the exact time and place that the special train leaves, for the benefit of the guests expected

(Continued on page 114)

Among the attractive note-papers which the bride may use for the acknowledging of gifts, are delicately toned self-ribbed papers in grey, fawn, and horizon blue, with the narrowest of borders of the same colour. Plain heavy white paper, too, is always correct. The monograms, smart in design, are developed on the grey paper in two tones of silver and black; on the fawn, in black and gold; and on the blue, in blue and silver. A coat of arms in silver is shown on the white note-paper at the top of the photograph



MRS. CHARLES HENRY CUSHMAN

100 EAST FIFTH AVENUE

Visiting-cards reading "Mrs. Charles Cushman" are slightly smaller than those which read "Mr. and Mrs. —" such as that shown at the top of this page



Revillon Frères

SPRING FURS
DRY COLD STORAGE

5th Avenue at 53rd Street
New York

Paris
81 Rue de Rivoli

London
180 Regent St.



Mohawk

SILK GLOVES

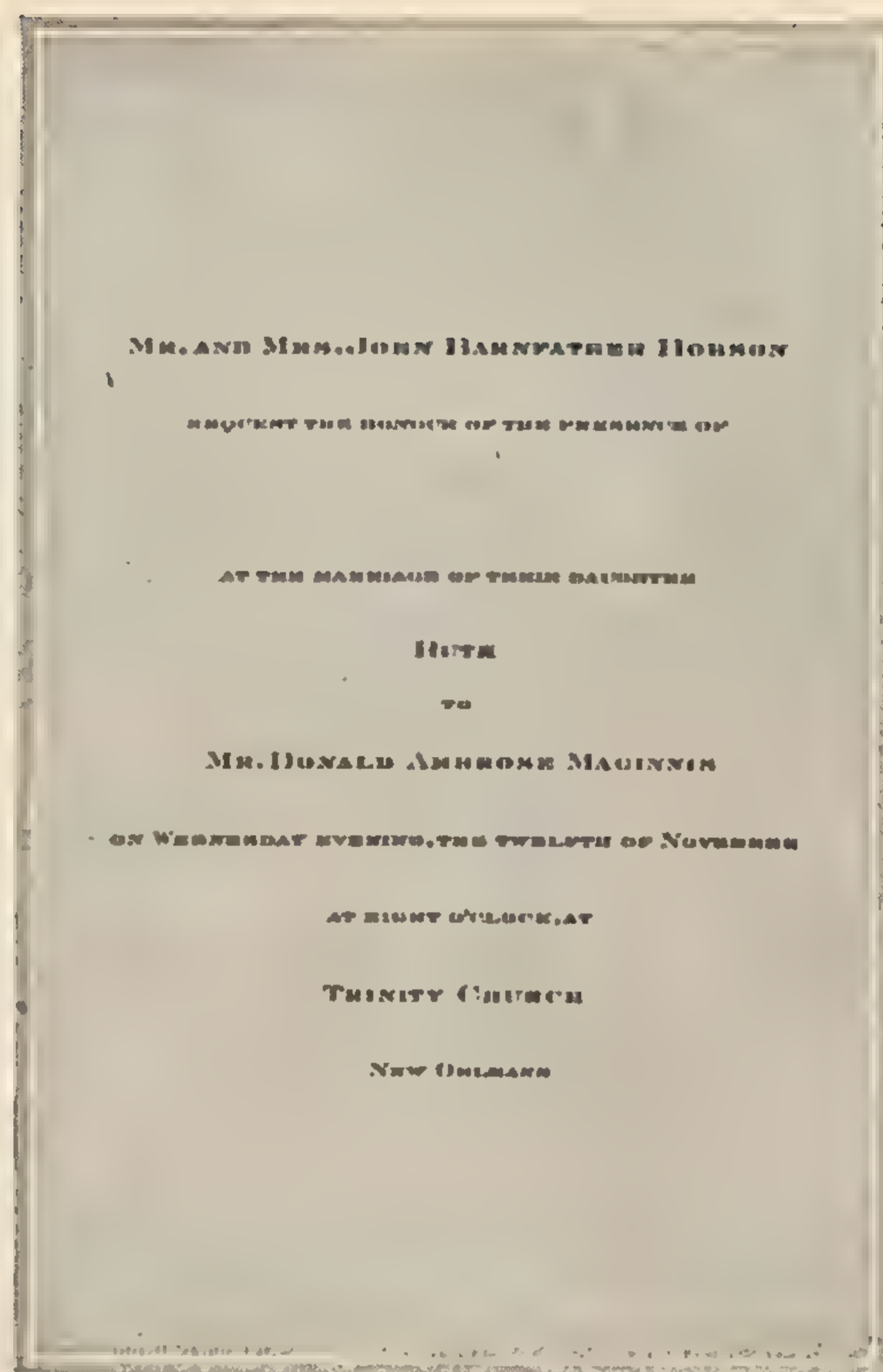


FOR the opera toilette, the glove of kidskin. For the summer frock, the silk glove. For the former, we go to France. For the latter, France returns the compliment by sending to us. American silk gloves are the world's best.

To the woman who loves fine needlework, a visit to the Mohawk mill would make clear the reason why the Mohawk Silk Glove is "The Quality Silk Glove of America." For here at Fultonville, in the oldest silk glove mill in America, are glovemakers who are craftsfolk, born and trained in the traditions of fine glove making. And while the sewing machine is wondrously utilized, silk glove making still depends on skilled hands.

American silk gloves are the world's best, but not all are of equal quality, so it is worthwhile asking for Mohawk Silk Gloves wherever you shop.

Mohawk Silk Fabric Company
Fultonville in the Mohawk Valley New York
 Sales Offices: 257 Fourth Ave., New York City



Conservatism in smart stationery always prevails, and plain shaded Roman lettering for invitations is a good style. In the type of wedding invitations shown in the photograph, a space is left for the name of the guest, which should be filled in careful handwriting.

CORRECT WEDDING STATIONERY

(Continued from page 113)

from a distance. These invitations should be mailed or sent by hand at least two weeks before the ceremony.

The wedding announcements, for which, also, two envelopes are required, should be mailed the day of the ceremony. With the announcement one may enclose the At Home card, giving the full name of the young couple, their new address, and also the date after which they expect to be at home. These announcements should be sent to all acquaintances who have not been invited to the ceremony.

The choice of the bride's note-paper is of equal importance. Note-paper on which she acknowledges her wedding gifts before her marriage should be monogrammed with the initials of her maiden name, preferably in the upper left hand corner. The smart young woman selects the most conservative paper, either heavy white or only the most delicate shades of beige, grey, or horizon blue. Pink, green, or bright colours of any sort are considered very bad form, and are to be avoided.

THE BRIDE'S NOTE-PAPER

The marking of the bride's note-paper for use after her marriage is a matter about which there is frequently some question. The correct method is to use the same initials in the monogram as occur in the bride's married name; if

Jane Allen marries Robert Russell, her signature becomes Jane Allen Russell. Her monogram is J. A. R.

The next important consideration for the bride is the matter of visiting-cards, and these should be unglazed and of pure white bristol board. The most popular style at present is the shaded Roman or the plain Roman. A married woman, in America, never uses any of her husband's titles on her card. It reads simply, "Mrs. Charles Haddon Fiske." Of course, if her mother-in-law's name is the same, the suffix, junior, is added to the name. The address is placed at the lower right hand corner of the card.

CORRECT CARDS

It is customary to have another card made with "Mr. and Mrs. Charles Haddon Fiske" engraved upon it. This joint card is a matter of convenience, and on it also the address should appear. This sort of card is a great convenience when the young couple wish to express their sympathy or congratulations, or in case they wish to send a gift of some kind.

The man's card is always longer and narrower than the woman's and is frequently without the address. When the bride makes her first call she must remember to leave, if she is calling on a married couple, one of her own cards and two of her husband's.





*"Nobody Knows but
You and Me"*

"STAY FAST" HAIR NETS

Are Noted for their Utter Invisibility

Every woman would wear Hair Nets if she knew "STAYFAST." Their invisibility is due to our peculiar methods of matching. They are made of the finest real hair, and are just a little stronger and a little more lasting than any you have ever tried.

"STAYFAST" Cap Shape, Self-Adjusting Hair Nets

Come in all shades to
match your hair per-
fectly

2 for 25c

(Grays or Whites 25c each)

At your favorite shop,
or postpaid on receipt
of price



HYMAN & OPPENHEIM

Originators of "STAYFAST" Hair Nets

"MADE STRONGER—WEARS LONGER"

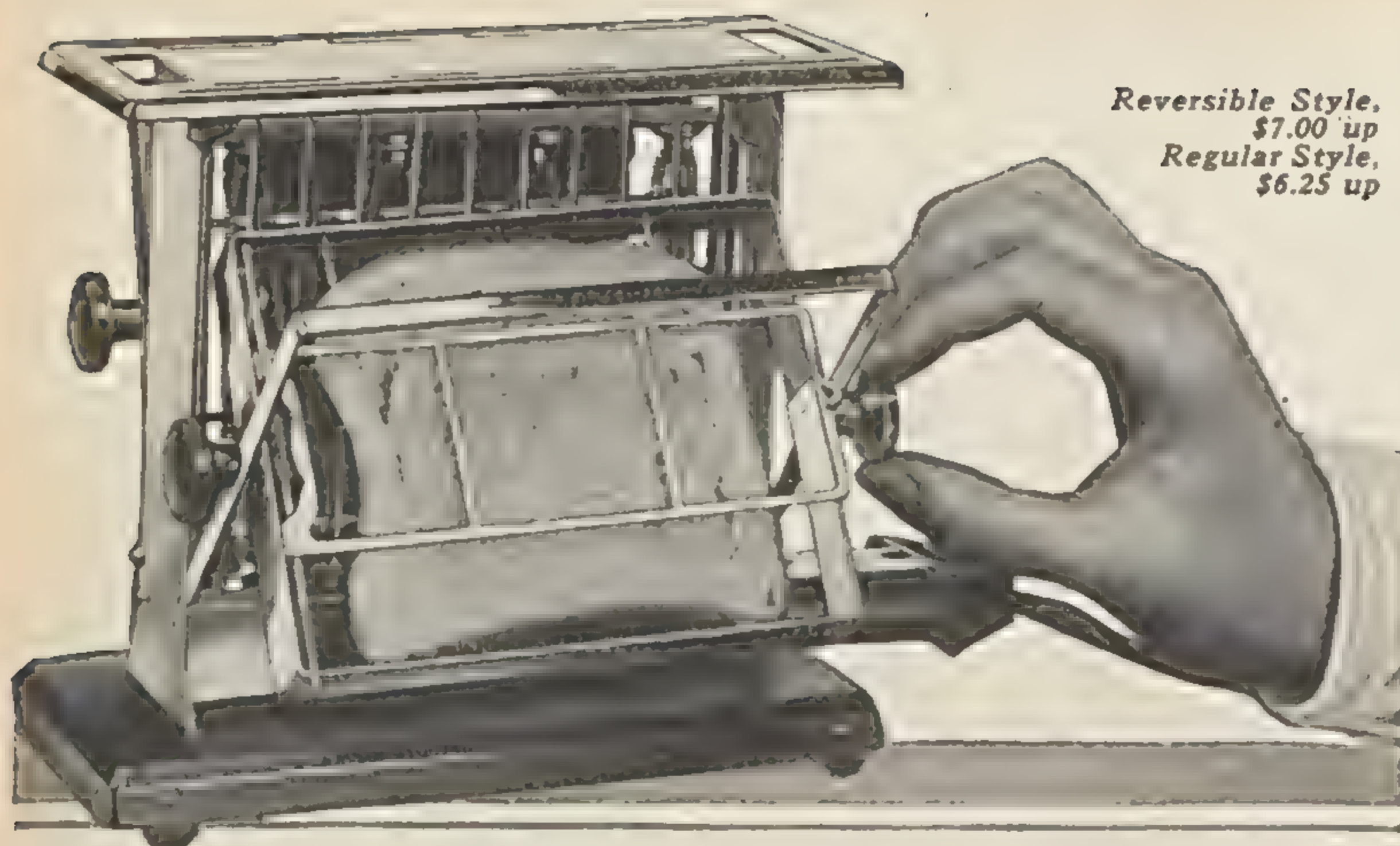
105 East 16th Street

Dept. V

New York City



NOTE: Our "UNIVERSAL" Hair Net is identical in Quality and Price, but is made in the "FLAT SHAPE" (all-over) STYLE



Reversible Style,
\$7.00 up
Regular Style,
\$6.25 up

The toaster that TURNS the toast

When one side of the bread is toasted just right, turn the knob—and the toast automatically turns over.

This Reversible Toaster carries the 50-year old trade-mark of the manufacturer who developed the percolation principle of coffee making. In it is embodied the fine craftsmanship that makes all

Manning- Bowman Quality Ware

exceptional in economy, durability and attractiveness.

Before you choose electrical household helps—and they are helps in every sense of the word—go to your electric shop, department or hardware store, or your jeweler's—and choose from Manning-Bowman Quality Ware. Our name guarantees the quality long after the sale.

Write for special data on the particular article in which you are interested.

MANNING, BOWMAN & CO., Meriden, Conn.

Makers of Household and Table Appointments in Nickel Plate, Copper and Aluminum.

Chafing Dishes, \$16.00 up

Percolators
Urn Style, \$14.75 up
Coffee Pot Style,
\$9.35 up

Means **MB** Best



No. 1400 Grill, \$9.50



6 lb. Irons, \$6.35



WHY MOTORISTS LEAVE HOME

(Continued from page 79)

shade of dark brown, almost tête de nègre, lined with brown silk. Although this coat is of leather, it is so light in weight that it is not impractical for summer. If desired, the collar may be buttoned up close to the neck with the smart leather buttons, and the sleeves fastened snugly at the wrist. There is an inverted box plait at the back.

The skirt shown with the coat attains a straight silhouette by means of four flat panels, but its four knife-plaited sections also give one ample room. It is shown in plaid wool in brown and black, but may be ordered in various colours and materials at the same price. The brim of the little duvetyne hat fits well down over the head, defying any amount of wind to blow it away. The crown is soft but well shaped and is finished with a bit of grosgrain ribbon and a bow. This hat is obtainable in any colour of duvetyne and is most becoming.

Such charming clothes and such good times as they are bound to accompany call for some sort of a permanent remembrance. Fortunately, the desire "to see ourselves as others see us" is now within the reach of the veriest amateur in photographing. There is a small moving-picture camera which weighs only four and one half pounds, requires no technical knowledge to operate, and includes the projector in its equipment as well. What would be more delightful on a motor trip than to make so interesting a record of the amusing things seen? The projecting machine is as simple to understand as the camera, and both of them are of black crystal metal. The lens is a special formula with a thirty-two mm. fixed focus. Included with the projector is a specially designed Mazda lamp filled with nitrogen, to be attached to the house current. The tripod is obtainable at \$5; the films cost \$1.50 each plus the 12½ cents for war tax.

Among the many types of luncheon outfit to be found in the shops, one which is particularly good appears in this sketch. It is made to fasten to the running-board of a car, thus saving valuable space. It is of black enamel cloth with reinforced corners and is twenty-six and a half inches long, eight inches wide, and nine inches deep. Included is a most complete service for four people, consisting of four knives,

forks, spoons, one salt and one pepper shaker, four enamel plates, and two tin sandwich boxes, and there is space for two one-quart thermos bottles. The price is \$18.74.

An interesting departure from the usual vacuum bottle is shown at the side of the hamper. It is made of high-grade steel, and has two chambers separated by a specially insulated vacuum space. The inside of the actual bottle is lined with a flexible enamel which responds perfectly to the expansion of heat and cold. The bottle is guaranteed to be unbreakable and comes in two sizes, one and two quarts. As its initial cost is the only one, since there are no breakable parts to replace and, in consequence, no additional expense, the price is most reasonable. The bottles in nickel and those in rubber finish cost \$9.50 for the quart size, and \$13.50 for the two quart. In the tan leather, the smaller size is \$10.50, while the two-quart bottle costs \$12.

For the motorist the gloves shown in the sketch are of special interest. Those with the strap at the wrist are of tan glacé kid, with piqué seams, and cost \$3.75. One can buy the other pair of tan capeskin in a very smart slip-on style, for \$3.50.

Motor glasses have long stood at the head of the list of the most unbecoming things in the world, but the pair shown in this sketch, for \$4.96, might almost be called an exception to the rule. They are shaped to fit closely and flatly over the entire orbit of the eyes, keeping out the dust. The small hinge set in the bridge makes it possible to put the glasses on or take them off without disturbing the coiffure. The lenses, which are of unusually fine quality, are amber tinted, the trimmings are gilt, and the ear pieces are covered with a tan fibre composition resembling rubber in appearance.

The fitted over-night bag at the extreme right of the sketch is of exceedingly good value in black long-grain vachette leather. It is nine inches high and fourteen inches long at the base. Nickel trimmings and a lining of purple moiré silk are additional attractions of this bag, which costs \$14. It is fitted with an ivory white celluloid set consisting of a comb, brush, mirror, soap box, nail-scissors, file, tooth paste box, tooth-brush case and button-hook.

SEEN in the SHOPS

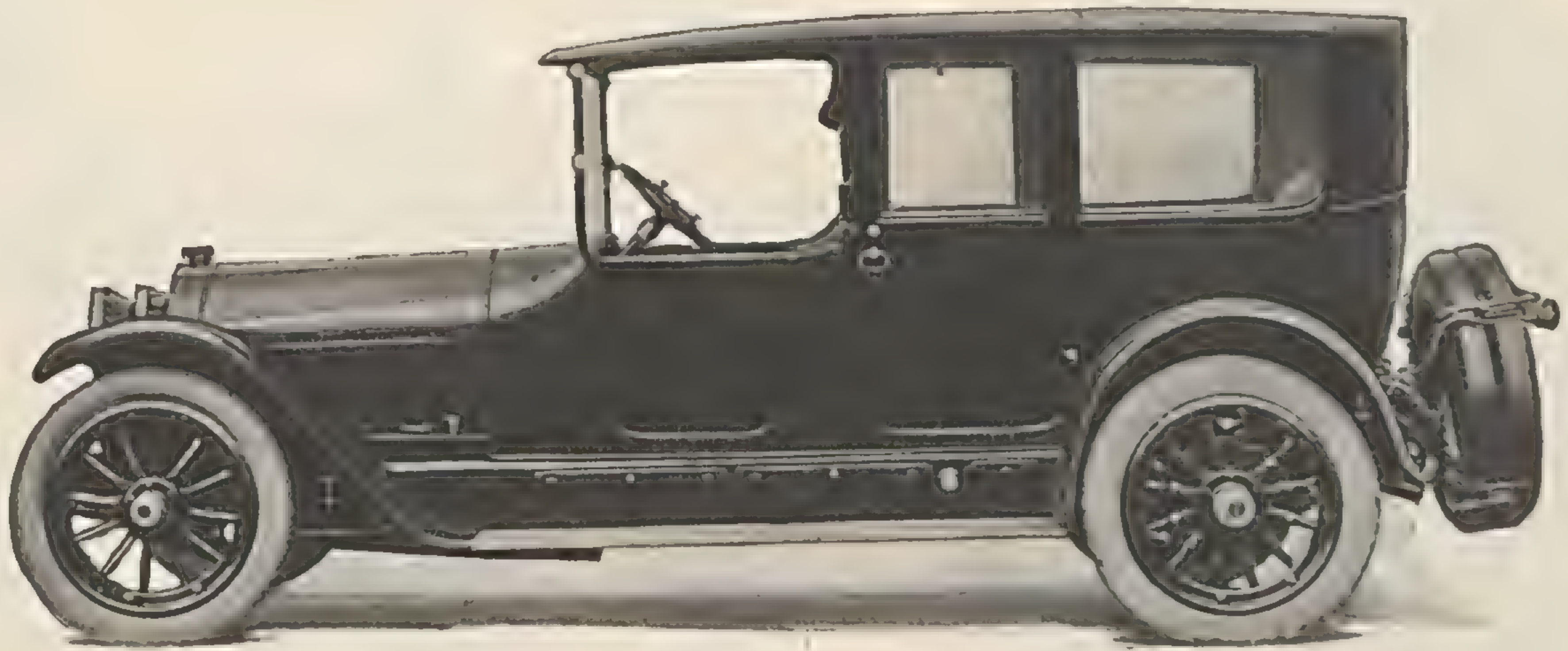
(Continued from page 83)

while it gives the effect of a soft taupe, it is, in reality, a combination of olive green and dark grey checks. The buttons are grey bone. The umbrella in the same sketch is also of coloured silk, a well-defined plaid. It may be had in green and black with a line of purple in the border, in blue and green, in blue and black, or in purple and green. The handle and ferrule are of highly polished wood tipped with ivory composition. A loop of narrow leather is strung on the handle and finished with a small leather tassel.

Among the smaller articles of clothing and the accessories that do so much towards giving the ultimate effect of smart distinction to a woman's costume, there is always and most importantly the blouse. The blouse shown in the sketch at the upper right on page 82 is oforgette crêpe and comes in either flesh colour, white, bisque, canary, or cloud blue. The tablier, collar, and cuffs are of fine white net with rows of Valenciennes lace ruffles. A fold oforgette encircles the neck and is fin-

ished with white bead tassels. The white French voile blouse shown in the opposite sketch has a well-cut collar finished with three rows of Valenciennes lace, and this trimming also finishes the narrow turnback cuffs. The waist opens at one side of the front and is very feminine and dainty in effect.

A small but distinctive touch may be given to the ensemble by the careful use of a brooch or pin. The revival of interest in laces makes a revival of brooches and bar pins inevitable. The pin shown in the photograph on page 83 is one of a set of three, which consists of a brooch and two small cuff pins. The stone is a light sapphire and the setting is of gold. The brooch is about one and one half inches long, and the cuff pins, one inch long. They may be purchased as a complete set or separately as one chooses. The two veil pins in the same photograph are both of 14 carat gold. One is set with Oriental half pearls and the other simply of an engraved filigree design, but both of them are simple and smart.



Landaulet Locomobile
Designed and built for Mrs. John T. Terry of New York



Custom Department

THE LOCOMOBILE COMPANY OF AMERICA

Makers of Fine Motor Cars



Well Shod Women

—are wearing shoes that harmonize in color with their gowns. Smart shoes of "F. B. & C." Kid in color No. 24, or of "F. B. & C." Kid in color No. 88, are the footwear fashions decreed by the Style Committee for Spring wear. Summer styles have been forecast at the Southern resorts where smart shoes of "F. B. & C." White Washable Glazed Kid, "No. 81," were the acknowledged leaders of fashion. This is the only leather which "Fits on the Foot like a Glove on the Hand," and requires no mussy dressing.

"F. B. & C." Kid

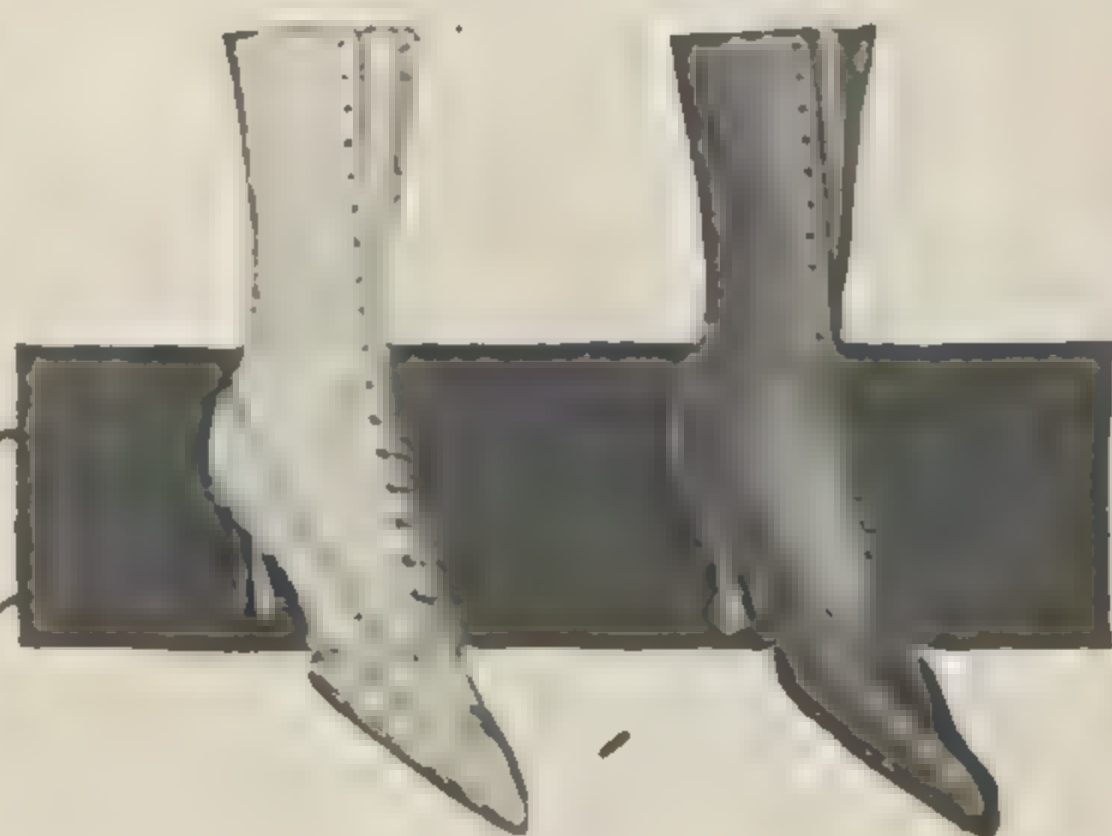
Look for these "F. B. & C." trade marks stamped on the inside of shoes. They assure "The Best There is" in fashion and leather.



Reg. U. S. Pat. Off.

Note

"F. B. & C." Kid is made only from imported kid skins, and is in greater demand than ever. It is increasing daily in scarcity, for shipping conditions are still congested. Early buying is strongly advised.



Fashion Publicity Company
of New York

DU PONT AMERICAN INDUSTRIES



Permanently Beautiful

Just as Ivory Py-ra-lin comes to your boudoir, exquisitely beautiful, chaste and dainty, so will it always remain. It cannot tarnish and time only mellows its rich, ivory-like beauty.

IVORY PY-RA-LIN

(A Du Pont Product)

especially in our Du Barry pattern is particularly attractive. Master craftsmen have fashioned in this exclusive style a veritable masterpiece.

You will find Ivory Py-ra-lin at the shops of the better dealers, each genuine piece inconspicuously stamped with the mark of distinction "Ivory Py-ra-lin."

Booklet upon request.

The Arlington Works

Owned and Operated by

E. I. du Pont de Nemours and Company

725 Broadway, New York 21 East 40th St., New York
Canadian Offices, Toronto Montreal, Winnipeg

DU PONT



THE marriage vows, and the wedding ring—how closely they are related!

From the days when the upper caste women of ancient Egypt first symbolized their love by wearing a circlet, legend has spun romantic and fascinating stories around the wedding ring.

The modern bride revels in sentiment to her heart's content, and chooses for herself a Traub Decorated Wedding Ring which expresses all the treasured romance of the occasion in honor of which it is worn.

The thoughtful man will consider well the Orange Blossom engagement ring, exquisitely chased with orange blossoms all around. It comes fashioned in platinum for the bride who is to wear a platinum Orange Blossom wedding ring, and in gold for the one who chooses gold. Nothing could be in better taste than to have the engagement and wedding ring designs alike—especially when the design is of the beautifully expressive orange blossoms.

"Wedding Sentiment" is a delightful little brochure which traces the story of the wedding ring through the dim and dusty centuries for you, and interestingly describes the Traub Decorated Wedding Rings which are the vogue of today. A copy will be sent to you upon request.

The Traub Manufacturing Company
Garfield Building Detroit, Michigan



NEW YORK CONTINUES ITS DANCES

(Continued from page 66)

tion of pictures, Mrs. Howard Cushing wore a dress of black velvet cut very straight. A heavy jet ornament was suspended from the neck and fell below the waist. Mrs. Cushing is sketched at the left on page 66. An interesting little wrap of velvet, edged about the collar and sleeves with sable, was worn by Mrs. George Baker, junior, who is shown at the right in the same sketch. Beneath the wrap was a tan frock, and the costume was completed by a little round toque and tan suede shoes with stockings to match.

FANCY HEAD-DRESSES

Life this winter has been one costume dance after another. Head-dresses always play a very important part in the fancy-dress costume, and some of those which have appeared of late have been particularly successful. At the Mardi Gras Ball, given at the Ritz Carlton, Miss Beatrice Beck introduced a jewelled head-dress of a barbaric grace particularly becoming to the possessor of small even features and sleek dark hair. A quaint arrangement of white hair and a tiny soft-toned wreath was chosen by Miss Grace Hendrick for a colonial dance at the Ritz, held for the benefit of the Permanent Blind Relief War Fund. Many of the young women came in colonial costume, and there is nothing more becoming. Mrs. J. Theus Munds, formerly Miss Elsie Saltus, made a charming picture in a softly flowered gown that was in keeping with her white wig and pearls.

Almost as unexpected as fancy-dress are some of the head-dresses which one sees at the opera. The other evening, a guest in one of the important boxes wore a most unusual head-dress, con-

sisting of a bandeau of dull gold from which arose at the front a sea-green ostrich feather tipped with gold. On the same evening, Mrs. Charles de Looney Oelrichs bound her low coiffure with a wide piece of rose coloured tulle which flowed down her back and was drawn through under her arm in a manner suggesting a scarf. It was most original and very youthful.

Not for many years has the opera season been so brilliant, and, instead of diminishing as the season advances, its brilliancy seems to increase. On one evening a short time ago, when Farrar gave her performance of "Thais," it seemed as though all of the most beautiful women in America had assembled.

SEVERAL LOVELY GOWNS

Mrs. Howard Cushing and Mrs. Lydig Hoyt, two lovely and contrasting types, occupied the same box. Mrs. Hoyt was charming in a gown of several shades of softest pale pink chiffon strung with corals, and Mrs. Cushing, her burnished hair contrasting with Mrs. Hoyt's dark locks, was a vision of charm in delicately brocaded white satin. A corsage of curious black velvet flowers completed her costume. With her short curling hair and delicate features, Mrs. Leonard Thomas, in a wrap of dull wine coloured velvet collared with dark fur, looked for all the world like a lovely boy. Mrs. Henry Clews, in grey and silver and a wonderful jewelled collar, typified the most interesting qualities of the American matron. To match her slim gown of sapphire blue, Mrs. Alexander Dallas Bache Pratt carried a huge sapphire blue fan and wore a bandeau of brilliant sapphires.



Recently, the Della Robbia Room of the Vanderbilt Hotel witnessed the last of the Officers' Dances, a series of gay evenings at which Mrs. Adolf Ladenburg has been hostess

Models
Illustrated
are \$5, \$4
and \$3.50

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CORSETS

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Without
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*Stylish Corsets
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How smart and stylish a simple, inexpensive little frock can look when worn over a perfect-fitting, fashionably designed corset.

A Mme Lyra Corset assures you a modish figure and fashionable lines for suit or gown. Best of all, you can have a Mme Lyra Corset that in design is individually yours.

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for Mme Lyra Corsets. You'll find
them in the better stores and shops.*

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No. 133—Hat of faille
silk in contrasting com-
binations of Emerald,
Sand, Rose, Copen, Navy,
Brown, Taupe, Khaki,
White, Salmon and Red.
Price\$3.75



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"Cravenette" Finished
**Sport and Motor
Hats for Women**

You will find these "NYMCO" Sport and Motor Models immensely becoming. They are smart enough for street wear, yet specially designed for sport wear,—trim and snug for a breezy spin or a breathless canter, and protected against damp weather by the famous "Cravenette" Finish.

If unable to secure "NYMCO" Hats, send us name of favorite dealer with price of hat, and we will see that you are promptly supplied.

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There is a distinctive "Foster" Shoe
for all occasions

The Foster
Spat Shoe

Foster Shoes
for Women and Children

One of this spring's new "Foster" productions is the "Foster" Spat Shoe designed to be worn with the "Foster" Spat.

This shoe can be supplied in patent or dull leathers, also with the lower Military heel.

The "Foster" Spat is manufactured of special Spat cloth, and is shown in all the suitable colors.

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ROMELINK
Cravenette Finished
 REG. U. S. PAT. OFF.
 Resists Water



ROMELINK

SWINGING COUCH HAMMOCKS

are built in accordance with the high ideals of Rome quality. Virtually every feature of their construction is exclusive—their new Cravenette Finish, for instance, their large dimensions (72 x 28 inches), their patented Romelink arm rest. They are colorful and charming.

Available in the materials demanded by your summer color scheme, Romelink models are now on sale at the better department, house furnishing and sporting goods stores

ROME QUALITY

Romelink Swinging Couch Hammocks possess exclusive features unobtainable in similar articles of furniture. In every detail, like the other Rome products—beds and bed springs, couch beds, and cots—they measure up to the fine, high standards of Rome quality.

It is a standardized excellence—trademarked and labelled for your protection and ours.

MANHATTAN ROME COMPANY
 LONG ISLAND CITY NEW YORK

THE WEDDING of a PRINCESS

(Continued from page 40)

ing bust of herself.

Another memorable thing about this most interesting wedding was the trousseau, in which each separate gown was a masterpiece from the artist hands of Reville and Rossiter, and which was so complete and varied that no vagary of mood or climate could find it unprepared with an appropriate greeting. There were evening frocks to meet the severest occasions of pomp and splendour and simple suits for simple walks along unfrequented English lanes. One evening frock of crêpe beauté satin borrowed its colour from an Eastern night sky touched with stars. The soft satin was easily draped into a becoming skirt that trailed, oh, so satisfactorily behind. The simple crossing of the bodice was outlined by a gold-embroidered key design, and just a touch of lace peeped negligently from the décolletage.

Quite different, but equally graceful, was the yellow and silver lamé cloth combined to form a gown with competing length of train, but with a charm all its own—a hanging film of silver lace that fell over the shoulders into loose and graceful sleeves. There were afternoon frocks with rivalling at-



The Crown Princess of Sweden wore to the wedding a beige crepe frock

tractions. One of silver gray cloth lined and trimmed with the lovely shade called powder blue relied on its distinction of colour and line to gain for it the successes achieved more brilliantly by gowns such as the radiant little dinner dress of turquoise blue mouseline de soie over apple green satin, which, as if this were not gaiety enough, added a bodice and girdle of gold and green taffeta and swinging tassels of gold to the frail wing sleeves.

Princess Patricia was too practical to neglect the simpler side of her wardrobe, and there were numerous delightful examples of the tailored suit. One, in particular, deserves mention because of the smart black cloth with lines of fine white that has been so simply but so perfectly molded into a slender plaited skirt and severe belted coat, the very

sort of suit every sportswoman will envy.

Even a royal trousseau must come to an end, no doubt, but the end of this one is yet far away, and when last heard from it was lying securely among the many sturdy trunks and gay boxes that followed Princess Patricia to become Lady Victoria Ramsay's.



Saffron and silver lamé cloth combined in long shining lines—then added a film of silver lace that dropped low into sleeves

Soft apricot coloured brocade flashed temperamentally forth in multi-coloured paillettes on sleeves and underskirt

Vanity Fair

SILK UNDERWEAR



The Vanity Fair double-back knicker is No. 2410.



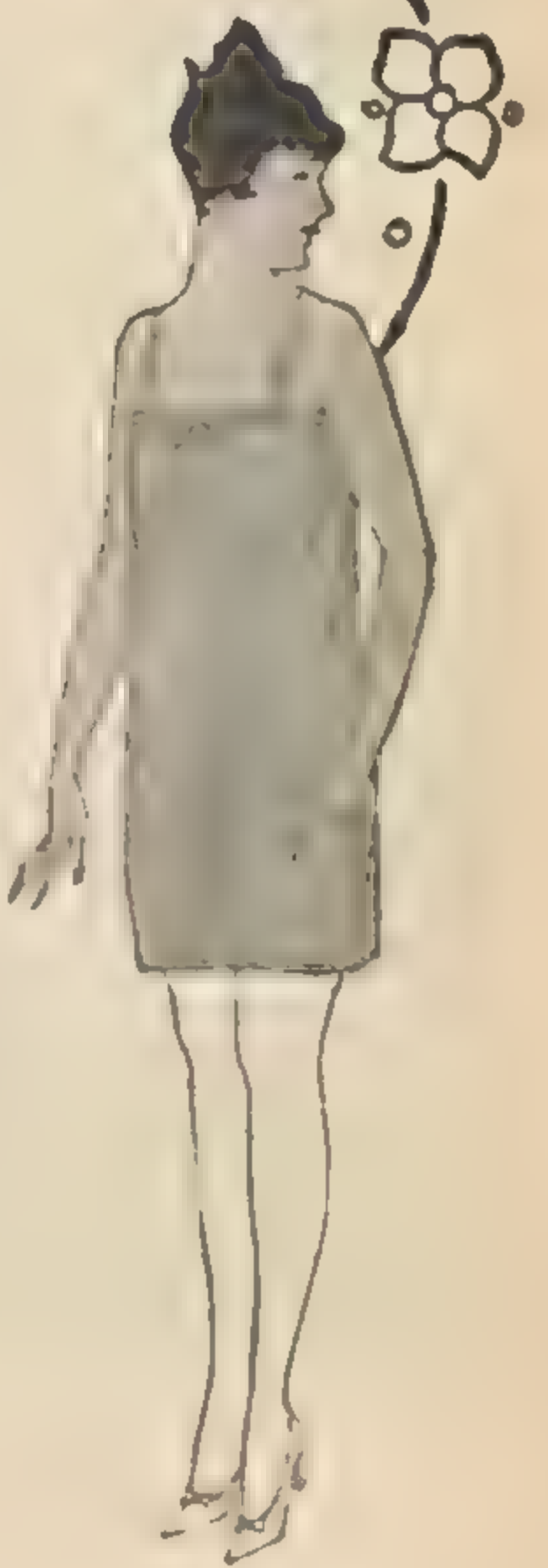
HOW many lives has a silk knicker? That's easy. One for each layer of silk in the back!

So that's why the Vanity Fair knicker is known as the knicker that lives a double-life!

The rubbing of the corset, the pressure and prying of the corset steels—that's what wears out your silk knickers! But, the Vanity Fair knicker has two precious thicknesses of luxuriously heavy Vanity Fair glove silk, all the way down the back from belt to knee.

You just can't wear 'em out!

It's the same with every article of Vanity Fair. There's the vest with four precious inches in length and the "non-skid" shoulder straps; there's the envelope that you "step-in" 'cause you can't get in any other way! To say nothing of the union suit that has a sure-lap and stays closed and the Pettibocker that words can't describe!



Four whole inches have been added to the Vanity Fair Plus-4-Inch Vest (No. 14822) to prevent that uncomfortable "riding-up" under the corset.

Vanity Fair Silk Mills, READING, PA.

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Boston

Chicago

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Belber
TRAVELING GOODS

Number 84 shown here is a beautiful open top wardrobe trunk that is excellent value at \$100. Other styles from \$30 up.

Luggage that Reflects One's Taste and Judgment

EVERY piece of Belber Traveling Goods is distinctive in quality, in workmanship, in style, in finish. It is honestly built for wear; and has the unusual individuality that only the finest craftsmen in the trade can produce.

The man or woman who

wants luggage that *looks right* on the first trip—and stays right on *every* trip for many years will do well to ask for Belber Traveling Goods.

Sold by the finest luggage dealers from Coast to Coast.

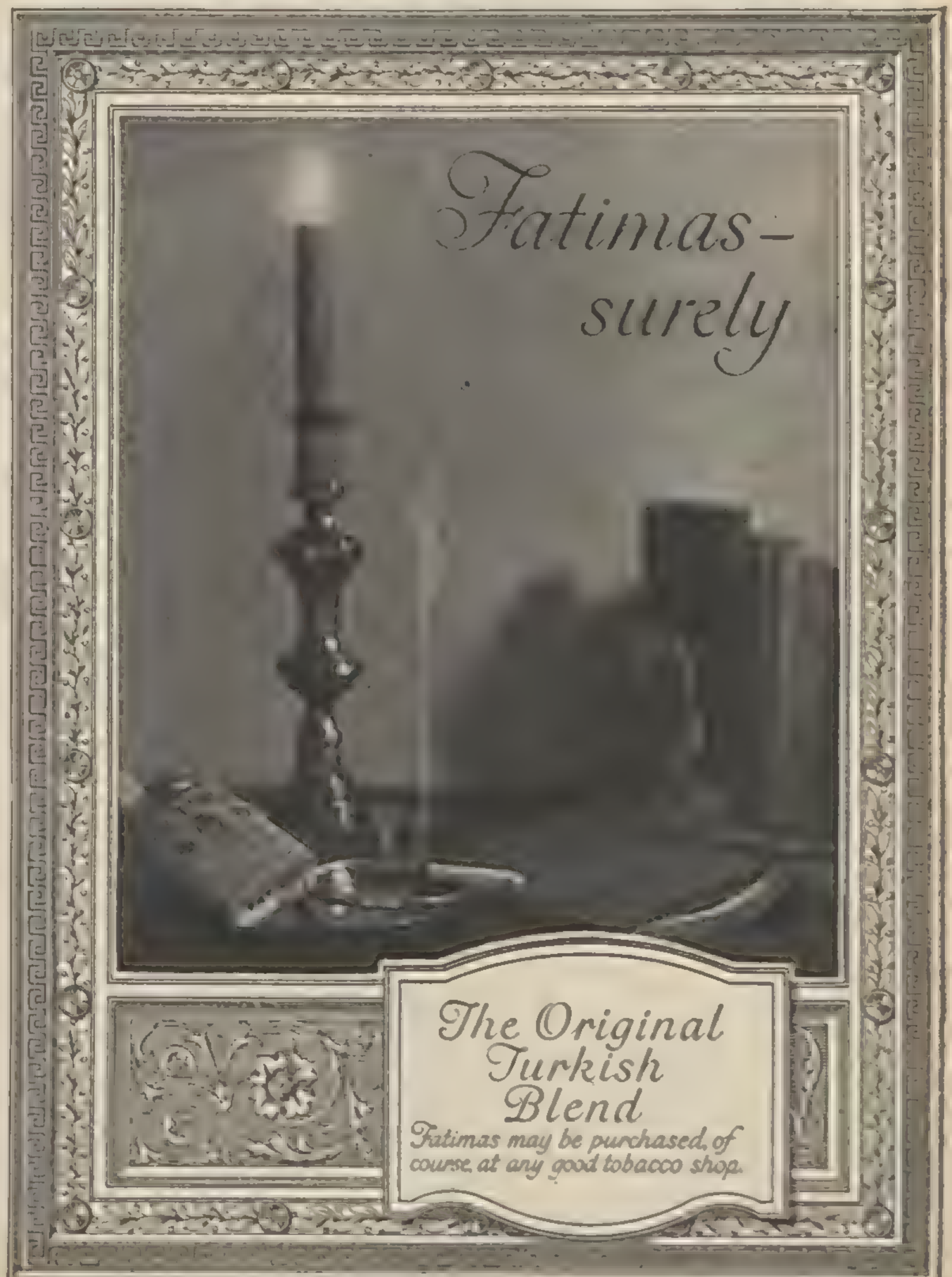
If you don't know the name of the nearest dealer, write and we'll gladly tell you.

THE BELBER TRUNK & BAG CO.
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The largest manufacturer of Wardrobe Trunks, Trunks, Bags and Suitcases in the world.

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Fatimas—surely

The Original Turkish Blend

Fatimas may be purchased, of course, at any good tobacco shop.



Inherent Beauty— Intrinsic Worth

Every piece of Reedcraft furniture combines originality of design with true artistry of form and outline. Skilled artisans build into every piece the pride of honest handicraft.

Only the finest quality of Ceylon reed (unequaled for texture, color and durability) is used in Reedcraft. There are no spliced strands, no nailed-on braids—nothing to ravel. **Hand workmanship exclusively** and a sturdiness equal to stoutest oak.

REEDCRAFT

adorns living-room, dining-room, breakfast-room, solarium, den, porch or bedroom with equal grace. Made in wide variety or to your individual order.

Be it a vase, lamp, desk, chaise-longue, rocker, day-bed or table, Reedcraft is always dainty, always harmonious, always lasting. For club-house, hotel, summer home or year-round use, it is the one reed furniture of superlative quality.

Reedcraft lends itself delightfully to soft, rich tones of blue, rose, gray or antique-ivory. Tho usually shown in the natural reed, it is obtainable in any desired color treatment. Our newly evolved Golden Azure is an especially pleasing finish.

Every genuine Reedcraft piece bears the name **REEDCRAFT** branded into the bottom of its wooden framework. Be sure it is on the pieces you select.

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THE WEDDING of a PRINCESS



Crêpe beauté satin of a deep night blue quite sensibly trusts its success to the soft and subtle drapery of its skirt, which drapes up and trails behind in a simple complexity that is wholly charming. A design of gold follows the simple low neck-line, and gold lace peeps mischievously from the décolletage



When a suit dares to be so very simple, one suspects it of a bit of hidden vanity, and here it almost immediately asserts itself in the smart material of black with a hair-line of white and the subtle perfection of its fitted lines

One of Princess Patricia's favourite colours is grey, and when this takes on a silvery sheen and drapes itself into a cloth frock of simple flowing line, and when it adds trimmings of exquisite powder blue,—then one does not wonder



2157

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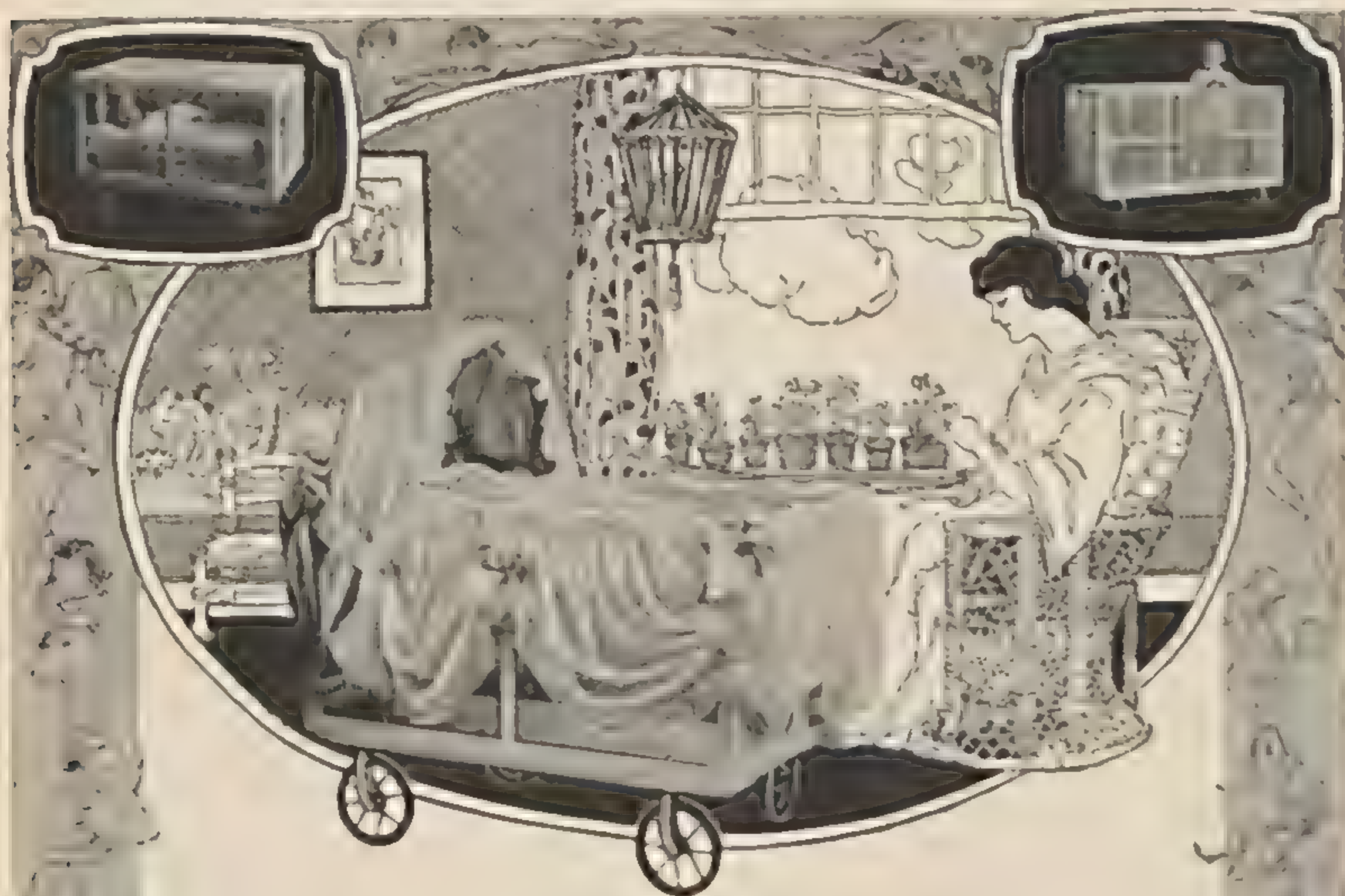


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J & J SLATER
415 Fifth Avenue
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2300



DAINTILY trimmed in sheer white, with frills and enchanting baby-bows, bassinets may rarely be found prettier than as mother can tastefully trim

KIDDIE-KOOP

Bassinet, Crib and Play-Pen Combined
For the price of a good crib alone

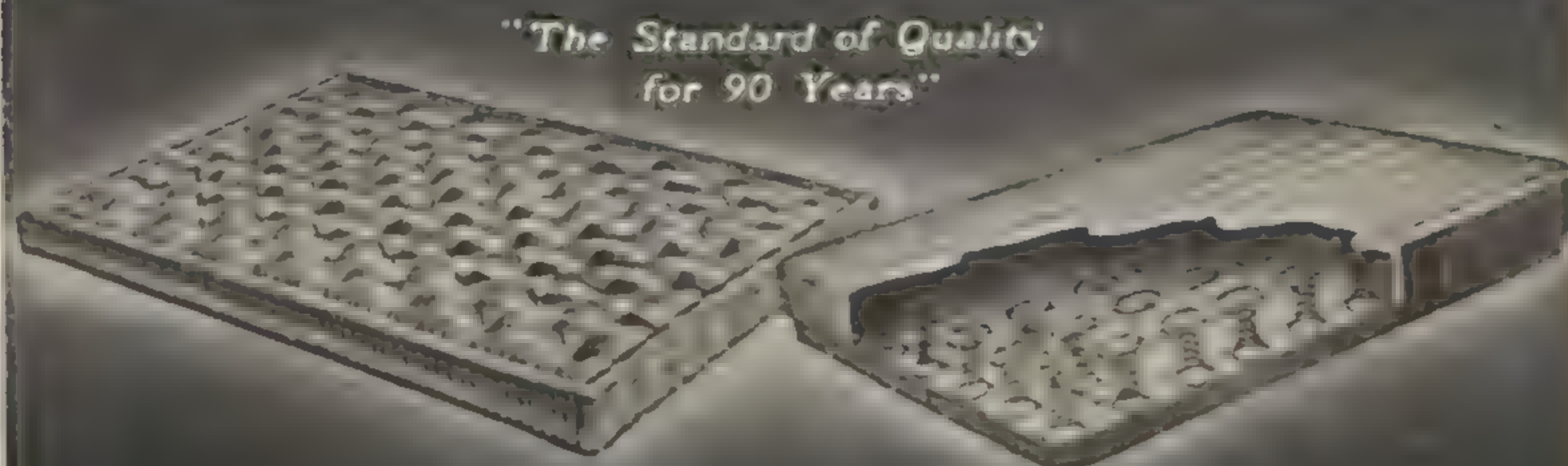
Aside from its snug, warm sleep-use, the bassinet serves splendidly as baby's bath-and-dressing-table—just the right height—easily wheeled to the warmest spot. Thus, Kiddie-Koop shelters, serves and protects baby from birth thru fourth year—saves mother steps—abolishes worry when baby is alone.

Safety-screened—sanitary—wheels thru doors—folds to carry—springs raise (bassinet position) and lower (crib and play-pen position) as child grows.

Write today for FREE Folders of Kiddie-Koop Trims and Uses, also 10-day Trial Offer. Dealers, get proposition.

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"The Standard of Quality
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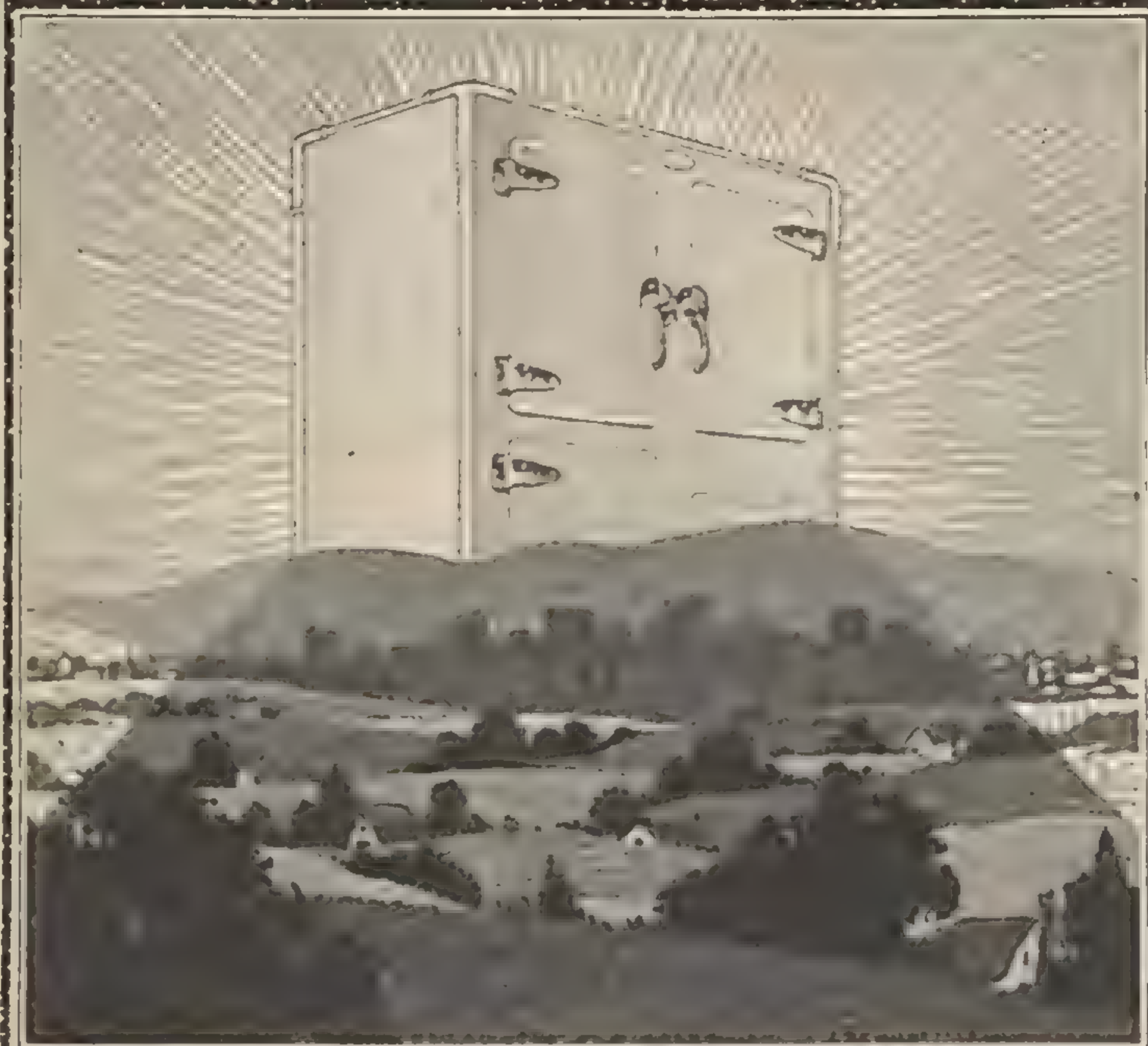
Representing the highest achievement of skilled labor applied to finest grade materials the Hall Trade Mark guarantees quality, comfort and durability.

Everything in Bedding.

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Perfect Protection Against Destructive Heat

PERISHABLE foods form a large part of the summer diet. Fruits, vegetables, meats, dairy products all require more than cool air to preserve their freshness and retain their individual flavors. There must be air circulation, dryness, perfect cleanliness. These features are worked out to a marvelous degree in the

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Bohn quality embodies every feature which, to any degree, assures more perfect refrigeration or greater ease in maintaining cleanliness. It is not a mere luxury, however, as it saves enough food and ice and lessens labor sufficiently to make it genuinely economical. The country's largest users of refrigeration endorse and use the Bohn Siphon System. Write us for literature or visit the Bohn Dealer in your city.

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We also make Bohn Sanitor
Kitchen Tables with blue or
white porcelain tops



FOR THE HOSTESS

WITH the first breath of spring in the air, with the first blades of green which poke their way through the softening brown earth, the wise housekeeper realizes that the time has come to advance salads from secondary place to the important rôle which they, like ices, assume when warm days quicken the appetite for cool refreshing foods. A true order from nature, is this, for the cooling freshness and the mineral salts contained in salads are especially good for one at this season of the year. The dinner salad, therefore, becomes doubly important in spring and summer, and delicious salads are the basis of most perfect summer lunches.

THE SPRING SALAD

Few people in this country understand the value of the green things that may be gathered in the fields and woods in the early spring, fresh tender dandelion sprigs, fine sprays of peppergrass, the shamrock-like sour-grass, the sword-edged sorrel, and fresh crisp watercress growing along the edge of bubbling springs and brooks. Every one of these contains elements that are necessary to tone up the system after the long, hard strain of winter. They are nature's tonic, and to realize their full value, we should go out into the open ourselves and gather them, as do our Italian immigrants, who, despite their crowded ways of living, remain among our sturdiest people. At the first hint of spring, laughing chattering groups of Italian women, with babies in their arms or tugging at their skirts, start out early in the morning and spend the long bright days in the fields on the outskirts of the city, digging the earth for crisp new dandelions, capers, sorrel, or other "greens."

We conventional people, however, failing a garden of our own, prefer to put our trust in the conventional market man, and, in truth, we fare rather better than our Italian friends, since the variety he offers us is greater than any one field could afford. The following are especially delectable ways of using those goods which the gods of green things provide for us at this season.

SALAD FAVOURITE

One of the best salads and one of the easiest to obtain is the dandelion. Only the fresh young sprigs should be used, as the older ones are bitter. They should be washed carefully and laid in ice-water till ready for use. They are

then patted dry between the folds of a napkin, placed in a salad bowl with two minced young spring onions, and tossed lightly over in French dressing. They should be served at once.

SALAD LA MINUTE

Most appetizing with game or duck is a sharp crisp watercress salad. The watercress should be placed in ice-water till ready for use and, when wanted, should be dried thoroughly with a napkin, with care not to break the leaves. It should then be placed in a salad bowl and covered with slices of tart apples. Hard-boiled eggs, chopped fine, are sprinkled over the top. This salad is served with French dressing.

SALAD LA PRINTEMPS

Those who are fortunate enough to have an asparagus bed will appreciate this dainty salad, the asparagus for which should be gathered when the first small green stalks begin to appear. The outside skin is scraped off and the stalks are cut off two inches below the tips. These tips are tied in bunches and steamed till tender, plunged into cold water, then drained perfectly dry, and put on ice. When ready to serve, they are mixed with chicory pulled into bits, and placed on lettuce leaves with French dressing.

SALAD GOLDEN WEST

Salads have the double advantage of being attractive to the eye, as well as pleasing to the palate. A very pretty salad to serve at a luncheon is made by boiling artichokes till tender and then putting them on ice until thoroughly cold. The *fond* is then cut out in little pieces, and arranged in a circle of perfect outer leaves to form a sunflower on the individual plates. The centres, filled with the chopped *fond*, are entirely covered with mayonnaise to form the centre of the flower.

SALAD BILBOA

Fresh cucumbers, which, in large cities, may be purchased at almost any season of the year, make a delightful salad. After being placed on the ice until they are almost frozen, they are cut in two, lengthwise, and the two pieces rubbed together to take out the bitterness. After this they are peeled, sliced very thin, and covered with crushed ice. A dressing is made by beating a cupful of sour cream for a

(Continued on page 126)

"TREO" TRIUMPHS

The "TREO" Girdle

THE TREO GIRDLE is made entirely of porous woven surgical elastic web, which "gives" freely to every movement of the body, yet firmly holds the figure. It lends grace with absolute comfort at all times. Our patented method of construction and character of materials used make it equally desirable for street, dancing, evening or sport wear; in short or long lengths; white or flesh. Retail, Misses' lengths, \$3.00 to \$7.50; Adults lengths, \$4.00 to \$10.00.

CAUTION—The TREO GIRDLE has the feature strip of elastic above the elastic waist-line band and, therefore, supports the body above and below the waist-line. Other similar all-elastic garments are simply hip-confiners, and Not Elastic Corsets. Insist upon securing the TREO ELASTIC GIRDLE CORSET with the Feature Strip. If your dealer cannot supply you, write for FREE booklet.

TREO "Paraknit" Brassiere

The Treo "Paraknit" Elastic Brassiere is made of "Paraknit," a new kind of light weight, open work, elastic material, invented by us which is very, very flexible, extremely stylish, and healthful.

Reinforced elastic diaphragm strip

at lower edge supports and reduces diaphragm without pressure, and is a very great advantage. Retail \$2 and \$2.50 at dealers, or write for illustrated booklet.

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The All-Elastic Corset

With the Feature Strip



Every genuine Arch Preserver Shoe bears this trade-mark. Look for it on the sole.



Comfort and Grace in Arch Preserver Shoes

THESE shoes have nothing freakish or conspicuous about their shape. They are as smart as can be. Their comfort results from special construction and new last modeling that provide an instep which comes up and stays up snug to the arch of your foot.

They are anatomically designed and scientifically fitted to prevent flatfoot and other arch troubles, and to preserve the high sweeping arch you were born with. By their comfort and support they permit a springy, youthful step and promote a graceful carriage. They assist in restoring health, beauty and comfort to unhappy feet.

Every active woman will be keenly interested in the wonderful story told in the booklet.

"The Story of Beautiful Feet"

It tells how this Arch Preserver Shoe has brought comfort and grace to thousands of women. Mothers will also be surprised to learn how much their shoes have to do with the weak ankles and foot troubles of their children.

This booklet is free. Write.

THE SELBY SHOE CO., Portsmouth, Ohio



THERE are Women's and Misses' Arch Preserver Shoes for all purposes and all occasions. They are made only by the Selby Shoe Company, a firm that has made ladies' high-grade shoes for forty years and has a manufacturing capacity of 10,000 pairs daily.

For Brides, and Grooms Also

CLARK Irish Harp

OF all the gifts that might be given the newly married, a harp is the most distinctive and affords delight for both bride and groom.

Here is an instrument that both may learn together, and from which will be obtained almost immediately the joy that only music can bring. For on the Clark Irish Harp most everybody can play a melody or two after but a few lessons. As an accompaniment to the voice, it is ideal.

And we have a home-instruction book, prepared by harp authorities, that helps you to learn how to play even if no teacher is available. Write for the really interesting "Story of the Harp."



With all its attractions, this charming instrument costs but

\$150

and terms can be arranged

For a few more progressive dealers, we have an interesting story to tell

CLARK HARP MFG. CO.

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SYRACUSE, N. Y.

Beauty Harmonies



RUBINSTEIN of Paris

They are in your face,—these Beauty Harmonies. They are in every woman's face, but frequently they are dimmed by mistaken treatment or lack of all treatment. Mme. Helena Rubinstein, the European authority on all that appertains to Beauty of Face, stakes her reputation on the truth of that statement.

As the great masters study sound or color so Madame Rubinstein has studied the Face for its

beauty. As they in their sphere of art, so she in her sphere seeks Harmony of Beauty.

At her Salons de Beauté—in Paris and London—Europe's most famous women have entrusted their beauty to the care of expert hands. Queens, princesses, celebrated Artistes,—all have acknowledged her the world's Beauty Expert par excellence. And the voice of American womanhood has since joined in acclaiming Mme. Rubinstein's stimulating, skin-nourishing and beautifying treatments as scientific, authoritative, FINAL.

What is Your Complexion Short-coming?

Call on Madame Rubinstein—she will gladly confer with you—or write to her and get her views and counsel *to-day*, for Time, the cruel Hun, is always ready to lay his implacable paw upon your youth and beauty if you do not prepare to resist him.

Recommended for your Daily Regime:

VALAZE BEAUTIFYING SKIN FOOD energizes the pores of the skin so that they may not fall behind in their natural functions. It revitalizes the skin tissues. No ordinary cream this,—or a make-up, but a genuine rejuvenator of the complexion.—\$1.25, \$2.25 and \$6.50 a pot.

VALAZE ANTI-WRINKLE AND SKIN-TONING LOTION, a companion to the world-renowned Skinfood, by the use of which more rapid and efficacious results may be obtained. For a greasy or a normal skin. Price, \$1.25, \$2.50 and \$5.50. For a dry skin, the "Special." Price, \$2.20, \$4.40 and \$8.50.

VALAZE CLEANSING AND MASSAGE CREAM, the most efficient Skin Cleanser known. It is especially recommended where the skin is not in a condition to stand soap and water, when it is very dry, or only inclined to dryness. Price, \$1.00, \$1.75, \$3.50.

VALAZE BLACKHEAD AND OPEN PORE PASTE, to be used instead of soap, for refining coarse skin texture, preventing blackheads and enlarged pores, and removing all greasiness and "shine" of skin. Price, \$1.10, \$2.20, \$3.30 and up.

VALAZE BLACKHEAD LOTION, a wash of advanced strength, to be used with the Blackhead Paste for greater efficacy. Price, \$1.00, \$3.00.

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FOR THE HOSTESS

(Continued from page 124)

few minutes and adding a teaspoonful of sugar and one of lemon juice. This is poured over the cucumbers, and they are served immediately.

SALAD MODICA

This is an appetizing salad to serve for a light luncheon. French bread is soaked in broth, squeezed dry, mixed with chopped tomato, gherkins, and a little garlic, and seasoned with salt and Chili-peka. The mixture is then used to fill the shells of pimientas Morrones that are set in cups of lettuce leaves, garnished with slices of lemon, and served with rich French dressing.

SALAD NEWPORT

Cool and delicious for a warm spring luncheon is a salad begun by placing in a salad bowl one half lemon cut in tiny pieces. Over the lemon are placed the hearts of lettuce with the leaves separated but not broken apart. In these leaves ice-cold cubes of peeled tomatoes and cucumbers are placed, with an onion cut so fine as not to be distinguishable. If one likes, two or three tarragon leaves cut fine may be added. This salad is served with French dressing.

SALAD GARDEN PARTY

The small green squashes and pumpkins pulled from the vines in the thinning-out process in the early summer may be utilized for a delightful salad. Small ones about the size of an egg are selected. They are boiled quickly in salted water without paring, drained, wiped dry, and put on ice till cold. In the meantime a salad bowl is rubbed with a clove of garlic or a "chapon", and crisp lettuce leaves are placed in it and tossed about in oil till every part is covered. Vinegar and salt are then added, using one part vinegar to three of oil. Over the leaves the ice-cold squashes or pumpkins are sliced and sprinkled with powdered sage.

SALAD DELICE

Eggplant boiled until tender, cut in slices, and served ice-cold on lettuce leaves with French dressing and garnishings of lemon makes a novel and attractive salad. It should be washed and scraped white under water and then thrown into weak lemon juice and water for a few minutes to blanch. It is then carefully drained, covered with boiling water, and cooked forty minutes, salt and the juice of a lemon being added when it is about half cooked.

SALAD CERISE

Salad cerise is a delicious salad and sufficiently substantial to serve as the main luncheon dish on a warm day. Large, smooth tomatoes are used. Boiling water is poured over them to facilitate removing their skins, and they are then placed on ice till cold and firm. The centres are then cut out and the hollows filled with freshly roasted peanuts which have been blanched, pounded fine, and mixed with mayonnaise dressing. They are served ice-cold on lettuce leaves with a spoonful of mayonnaise.

SALAD PALMA

With a heavy dinner, one will welcome this crisp salad. A tender cabbage is allowed to soak in cold water for half an hour and is then cut very fine and allowed to soak another half hour in ice-water, after which it is placed in a salad bowl and tossed about

in French dressing till completely covered with oil. Over the top, young and tender tops of field-sorrel that have been left standing in ice-water are sprinkled. This salad is served with hot deviled crackers. The tops of the crackers are covered with a mixture of plain and Parmesan cheese grated, a teaspoonful of tomato catsup, and a dusting of salt and pepper. They are placed in the oven till the cheese is melted and the crackers crisp.

SALAD TARRAGONA

A salad bowl is rubbed all around with a clove of garlic and filled with crisp white endive leaves, a little scattering of chopped cheveril, and tarragon leaves. Salt and six tablespoonfuls of oil are added, and the leaves tossed about in the oil till all are coated. A tablespoonful of vinegar is then added. The salad is served at once. As an accompanying relish, small cream puff shells are filled with a paste of cream cheese beaten with French dressing till it is smooth and thick as soft cream.

SALAD SOUTHERN CLUB

Even before the spring greens begin to appear, this salad may be made. Three large sweet potatoes are boiled and, when cold, peeled and cut in small pieces, together with two stalks of celery and a small onion chopped fine. They are then placed in the refrigerator. When ready to serve they are laid on a bed of crisp lettuce leaves, covered with French dressing, and garnished with pitted olives and parsley.

SALAD LATONIA

Salad Latonia is a salad for the summer, when fresh corn may be obtained in the market. It is boiled on the cob and, when cold, cut with a sharp knife, mixed with mayonnaise dressing, and put on ice. It is used to fill the centres of large firm tomatoes that have been peeled and left on the ice also. These are served on a large platter lined with crisp lettuce leaves, with a spoonful of mayonnaise on top of each tomato.

SALAD PALENCIA

Fruit salads are always acceptable for luncheon, and a very successful one is made with ice-cold sliced bananas, scattered with maraschino cherries, and steeped in a syrup made with half a cup of lemon juice, a cupful of granulated sugar, and a tablespoonful of sherry. It is served on lettuce leaves.

SALAD NANCY

Salad Nancy is a fruit salad that may be served instead of punch. It is made with pineapples, oranges, grapes, and red plums. These are all peeled, chopped fine, sprinkled with blackberries and sugar, and covered with white wine.

SALAD OCEAN SPRINGS

A delicious salad for special occasions is made with pears and cream cheese. Pears are cooked whole with as little water as possible, mixed with sugar and ginger. When cooked they are drained, laid stem upward in a deep glass dish, and put on ice. A cream cheese is then broken up with a fork, and the syrup of the pear and a rich French dressing made with much lemon juice and no onion, are poured over it. This is poured over the pears, to which blanched almonds and maraschino cherries, chopped fine, have been added. It is served with delicious hot crackers.

(Continued on page 130)



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PIERRETTE



THE STAGE

WOMEN'S PART IN VICTORY

Liberty Loans Are Over, But the Victory Loan Is at Hand, and the Stage Women's War Relief Will Aid the Latter as It Has Aided All the Former

TO many thousands of people, in and about New York, the words "Liberty Loan" suggest, not the bonds themselves, but the picture of Fifth Avenue, brilliant with flying flags, vivid with posters and pictures and window decorations, and festive with music, speeches, and novel entertainments to attract the attention of the public. The section around Forty-second Street has been the centre of this picture, and the heart of this section has been the little Liberty Theatre, perched temporarily on the broad steps in front of the Public Library and run by the Stage Women's War Relief.

It is a curious fact that many people will buy a bond after hearing Geraldine Farrar sing the "Marseillaise," or watching their favourite cartoonist draw a picture, or listening to a few words from a well-known actress, when a stirring argument by an unknown person would scarcely catch their attention. But it is a fact which the women of the stage were quick to realize, and to take advantage of. Every day during the last Loan campaign, these women planned a programme of such interest that the crowds who came to hear it blocked Fifth Avenue. And every day this programme and the earnestness and sincerity of the pleas which these women made were so effective that a steady stream of bond-buyers filed up the steps at one side of the Liberty Theatre and into the booth behind.

WORK FOR THE GREAT CAUSE

It is certain that the women of the theatre, actresses and authors, in their work for our cause in the war, were not surpassed by the women of any other profession. It is estimated that stage women have given up more than four million dollars in salaries to devote themselves to war work. Many of them gave up their work entirely until the war was over, so that they might go to France as members of the theatrical units that were entertaining the soldiers on the fighting fronts.

One of the many new aspects of modern life, brought about by the war, is the change in public opinion in regard to the women of the theatre. Once they were looked upon as rather unreal creatures who simulated, either in their acting or their writing, emotions that they did not actually experience. They were considered too superficial for any feeling deeper than personal vanity and pride. But the crowds who massed before the Liberty Theatre during the Liberty Loan campaigns have a new conception of these stage women. There was no acting in the pleas that the women of stageland made to the public to back up the fighting men and buy government securities.

WAR WORKERS OF THE STAGE

Prominent among these women of the stage was Miss Ray Cox, who devoted herself exclusively to Liberty Loan campaigning and war work and who had charge of the Liberty Theatre for the Stage Women's War Relief. She has

been an indefatigable worker, as well as an unusually successful speaker. Madame Clayburgh, too, gave her services and her singing voice unreservedly. Often, when she was not supposed to appear, she would come to the theatre and sing to the crowds, holding them until the scheduled speaker should arrive. Mrs. Joseph Grismer, the wife of the theatrical manager who is at the head of the famous theatrical club, the Lambs, was another constant worker for the success of the various Loans.

Among the many well-known actresses who took part in the programmes were Julia Marlowe, Grace George, Mrs. Sidney Drew, Blanche Bates, Henrietta Crosman, Phoebe Foster, Geraldine Farrar, Julia Arthur, Elsie Ferguson, Anna Case, Schumann-Heink, Alice Fischer, and Leonore Ulrich. Other famous favourites were Holbrook Blinn, Frank Craven, Irving Berlin, Irwin Cobb, Lou Tellegen, E. H. Sothorn, William Hart, Rube Goldberg, James Montgomery Flagg, Howard Chandler Christy, and Douglas Fairbanks, who gave their services at the Liberty Theatre during the last Loan.

On one occasion, when the crowd seemed unusually unresponsive to the speakers at the Liberty Theatre, Mrs. Otis Skinner appeared on the stage and told the audience of things which she herself had seen or learned in talks with our men in France. Her earnestness so communicated itself to the crowds before her that the booth was swamped with eager subscribers, and it seemed as if almost every person who had listened bought one bond at least.

NOW—THE VICTORY LOAN

But the work at the Liberty Theatre was only a part of the work for the Liberty Loans, and the work for the Loans but a fraction of the war activities of the Stage Women's War Relief. Now that the greater part of war work is over, there yet remains another great task for these willing workers.

The Victory Loan is yet to be raised, but the women of the theatre may be counted upon to finish their job. It is going to be much harder to tackle the end of the job and make it the triumphant climax that all the world expects from America, for we are facing a new situation in the Victory Loan campaign. The men and women who stood in front of the Liberty Theatre during the months while we were at war, thrilling at the mention of the boys on the sea and in the trenches, will not be so susceptible to such stimuli this time. They will gather wherever there is a speaker, of course—the New York "man in the street" will gather around a man who is demonstrating a new brand of putty—but once they are gathered, they will not react to the same appeals, they will not be moved by the same arguments which were so successfully used in the previous campaigns. There is no sense in ignoring the fact that it is going to be harder to sell Victory Bonds to the man on the street than it has ever been to sell Liberty Bonds.

(Continued on page 130)



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THE STAGE WOMEN'S PART IN VICTORY

(Continued from page 128)

That is, it is going to be harder if we think that we can go about it in the same way. If we think that we can conjure up a terrible vision of a bloody Hun trampling down the women and children of America, as a means to horrifying people into buying bonds, we shall fail. The Hun of old is very poor material for a Bogy-man just now. He has Bogy-men of his own, who are keeping him awake nights, and is in no mood to pose as a menace to any one.

We can not appeal to the public's sense of fear and hope to sell the Loan in that way. And, while it might be legitimate to point to the horrors of German domination as something we have avoided by subscribing to former loans and making it possible for the military forces to end the war, I do not think that many bonds could be sold in this way. Neither can we rhapsodize. We can not deal in generalities. Generalities on patriotism and on the American flag were all very well, when, in the mind of every one that heard them, they were transformed into a picture of a very definite body of young men headed for a very definite goal. But we must now specify what we mean by Patriotism and what we mean by the American flag, before we use them as arguments for the Liberty Loan.

And what do we mean by them? They should make no less effective arguments because we are forced to define them. In fact, they should prove even stronger than before, because they will not now be dependent upon the excitement of war news, or the thrill of martial airs, to make them vivid.

Patriotism can still be used as selling

talk for Victory Bonds, but it must now mean a very clearly defined thing, and it does. It means that our national honour is at stake. And our national honour has also undergone a clarifying change since the days when it used to be utilized to lend vigour to an after-dinner speech. National honour now means what personal honour means, not so much the attribute of a man who is sensitive to any suspicion of insult, but a man who keeps his plighted word and pays his bills.

PATRIOTISM PAYS ITS BILLS

This country has bills to pay. It has received arms, ammunition, equipment, food, and the means of maintaining our army and navy. The army and navy have justified this maintenance. The bills are still to be paid. It is not so very complicated. Neither is it so vague when we speak of national honour in these terms. Any business man can comprehend them. And if we speak in these terms, we may be sure that the American people will understand.

So again the Liberty Theatre will be built on the Library steps, a centre of interest in the midst of a gay victorious Fifth Avenue, and again there will be music and speeches and well-known voices pleading with new persuasiveness for the glorious success of the Victory Loan. Once more, in fact, the stage women will work to the limit of their strength to help bring back our men and to put the nation on a real peace basis. Can you say as much you who are being asked to buy Victory Bonds?

FOR THE HOSTESS

(Continued from page 126)

SALAD TACONA

A good salad to serve with game is prepared by slicing tomatoes, peppers, and chilled onions over the heart of Romaine lettuce that has been washed without separating the leaves. These are sliced so as to alternate the colours, red, green, and white. Over this a rich French dressing is poured.

SALAD BERMUDA

For a green and white luncheon a pretty salad is made with small Bermuda turnips which are boiled in salted water until they are tender, but not soft. The centres are then scooped out, forming shallow cups, and these are sprinkled with salt and lemon juice and set on the ice to chill for an hour. At serving time, they are drained, filled with green peas, and mixed with mayonnaise that has been tinted green. Each cup is placed in a little wreath of blanched lettuce leaves and served with more green mayonnaise. With it water-thin bread and butter sandwiches are passed.

SALAD ALMERIA

A dainty relish is made by separating olives from their stones, spirally, as one peels an apple. Into the cavity are inserted small balls of cream cheese made smooth with oil and seasoned

with lemon juice, salt, and tabasco. The olives are arranged on a flat salad dish on a bed of crisp Romaine lettuce leaves and served with French dressing.

SALAD ORLEANS

An appetizing salad is made with cottage cheese rubbed smooth with cream and seasoned generously with salt and paprika mixed with one half as large a quantity of ripe olives which have been stoned and chopped fine. The mixture is shaped into ovals, put on ice until ready to use, and served on crisp white leaves of lettuce and chicory with mayonnaise dressing and pitted olives cut in half.

SALAD CLERMONT

Young cauliflower, just covered with salt water, is cooked for a few minutes, but not long enough to take out the crispness. It is then drained and put on ice until very cold. When ready to serve the sprigs are separated, piled on leaves of lettuce, covered with French dressing, and sprinkled with a few capers. With them are served sandwiches made of thinly-cut bread spread with a paste made of tender crisp celery stalks grated to make two tablespoonsfuls and mixed with an equal amount of Neufchatel cheese, one olive chopped fine, and a teaspoonful of lemon juice.



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WHAT THEY READ

The Trail of the War That Has Passed Is
Marked by Tales of Stirring Adventure and
An Illuminating Study of German Psychology

BLUE ALOES, by CYNTHIA STOCKLEY, includes four stories by this author who has made a name by her melodramatic but unquestionably original and picturesque tales of British South Africa. Indeed, South Africa, in this era of world travel, has become a sort of last refuge for writers of melodrama. Japan and China, India, Egypt, and even Persia have emerged into "the light of common day," and Russia is something out of favour. One trembles to think what will become of the fiery melodramatist, when the ubiquitous tourist shall have overrun South Africa, also. The frozen North demands the pen of a Rex Beach or Jack London, and, failing an air-route to Mars, melodrama seems destined to evil days.

The title story, naturally the best in the book, is laid on a Karoo farm which takes its name from a fantastic hedge of blue aloes which surrounds it. This cactus, gifted with the sinister beauty dear to melodrama, has an ill reputation from the fact that its growth is such as to harbour every sort of venomous creeping thing, and its denizens figure largely in the drama of love and adventure enacted within its bounds. An unspeakable villainess, a lovely governess, and a misjudged hero, as well as the hapless owner of "Blue Aloes" and his two children, figure in the story, which achieves the unusual success of clothing an entirely unbelievable plot in an atmosphere convincing, picturesque, and original.

The heroine of "April Folly," is also a governess—even since "Jane Eyre," the life of an English governess has been just one grand affair after another (in novels). The governess in this case, on her way to South Africa, consents, in a moment of girlish folly, to change places with a young English girl of rank, also bound for South Africa. The resulting comedies and near-tragedies afford a pleasant hour untroubled by excessive brain-work. Another good story, "The Leopard," and one of lesser interest, "Rosanne Ozaïne," laid in Kimberley and shadowed by strange Malay magic, complete the volume. (New York and London: G. P. Putnam's Sons; \$1.50 net.)

LITERARY AFTERMATH OF WAR

THE SKY PILOT IN NO MAN'S LAND, by RALPH CONNOR, not the adventures of an American ace but the experiences of an Army chaplain, has

the human interest inevitable in any book by this author. The chaplain is young, very young, as were the great body of men who won this war, and the study of his own development under fire, through camp life, and all the vicissitudes of war is keenly seen and well presented.

The story, not swiftly moving but generous in character interest, starts in the Canadian woods a few months before the opening of the war and ends at a period earlier than the time America entered the war. There is a dramatic scene when the party camping in these woods receive the news, then weeks old, of the declaration of war, and the reaction on the various men assembled there is cleverly interpreted.

The story then turns from Canada to follow the fortunes of those of the camping party who join the Canadian volunteers, and there is a stirring picture of Canada rushing to the aid of the mother country and generous recognition of aid given to the Allies by this country in the time when we still occupied the ambiguous position of neutral. Training camp and transport life follow and finally the debarkation in France, where romance, a very pretty romance, enters clad in the uniform of the "Vaddies," as England called her Voluntary Aid Department.

The chief interest throughout, however, centers in the development of the character of the young chaplain. A Galahad fortunately gifted with human sympathy, he learns to see the fine qualities of his men beneath all minor imperfections and comes to see that the great mission of the chaplain at the front is, not, as in his boyish intensity it sometimes seemed, to be a censor, but to be the living representative of the great power behind the universe. Through faith in him, through the visible evidence of his self-sacrifice and ever ready help, his men learn a wider faith, and he himself attains to the reward of those who see their work and find the strength to do it, unheeding the cost to themselves. (New York: George H. Doran Company; \$1.50 net.)

THE WHITE HORSE AND THE RED-HAIRED GIRL, by KENYON GAMBIER, also of the literary aftermath of the war, is the opposite of "The Sky Pilot in No Man's Land," for its virtue lies in the thrilling rush of the story, and the characters, while clearly presented, are secondary to the events. It (Continued on page 134)



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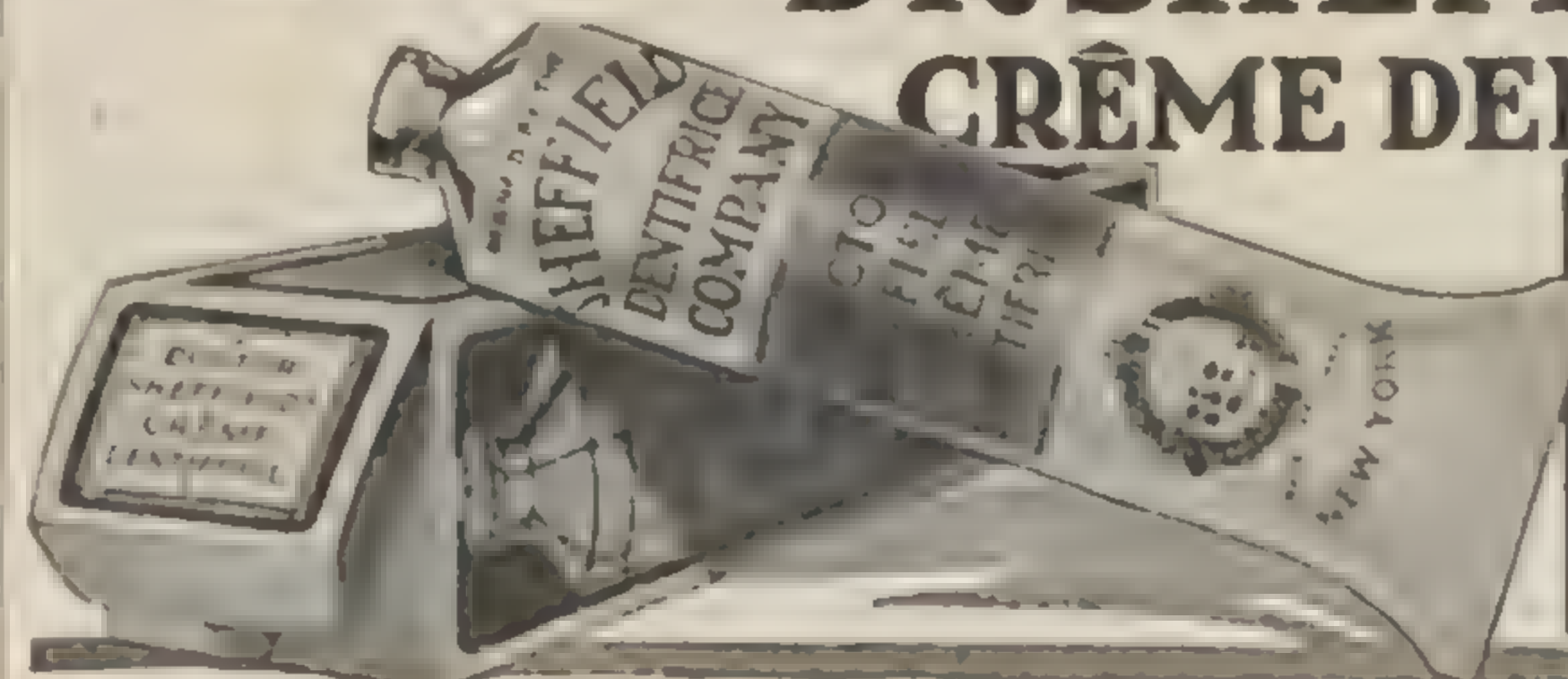
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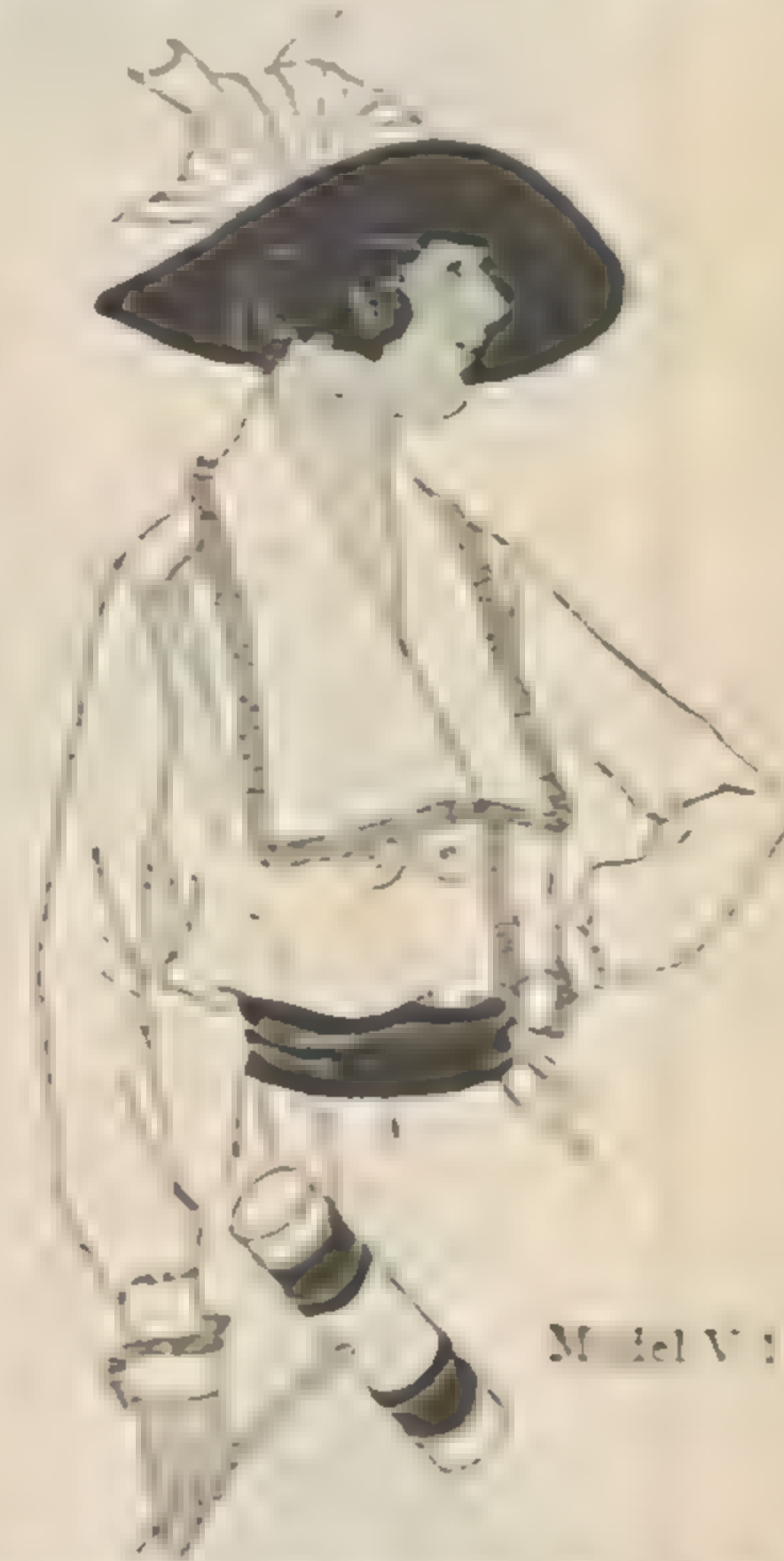
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WHAT THEY READ

(Continued from page 132)



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is interesting that this book, also, though laid in the early days of the war, emphasizes the recognition of American aid to the Allies, especially the intensity of Belgian gratitude.

German plot and Belgian counterplot are the basis of this book, and in their web are caught an English girl (the Red-Haired Girl) travelling on an American passport to rescue her brother who is wounded and in hiding in a German-ruled Belgium, and an American aviator whose machine falls in Antwerp while he is bombing the German airdrome. When one adds to this a beautiful girl of the Belgian aristocracy, scheduled by the invaders to provide German propaganda by marrying a German lieutenant, but in reality acting as a Belgian spy, it is easy to see that the plot does not lack for complexity and excitement.

It is a well-written story, concisely told, moving smoothly, and holding the attention all the way to the final climax. Were summer already here, it might be cordially recommended as a hammock companion defying the sleepiest day. Thus early in the season, its natural milieu would be the *chaise longue* or the fireside. (New York: George H. Doran Company; \$1.50 net.)

NONO, LOVE AND THE SOIL, by GASTON ROUPNEL, translated by BARNET J. BEYER and JACQUOU THE REBEL, by EUGENE LE ROY, translated by ELEANOR STIMSON BROOKS, are the first volumes of a "Library of French Fiction," which their publishers are preparing, with a view to introducing to the American public that side of contemporary French literature not at all implied in the usual conception of "French novels." This idea is admirable, but it is, unfortunately, not so certain that the volumes selected will prove well adapted to the execution of it.

"Nono," laid in the wine-growing districts of Burgundy, suffers considerably in translation and errs by keeping too much to the somewhat staccato punctuation familiar to French readers, but somewhat repellent to eyes accustomed to the more sober English pages. The story is a good one, rich in human quality and with a fine idealism which relieves the harsh reality of the life of the peasant wine-growers. "Nono" himself, child of the soil and born with that love of it which is characteristic of the French peasant, is a subtle combination of fine and evil qualities, a figure which hovers on the borderland between the sublime and the ridiculous, but which the translation tends to throw a shade too much toward the ridiculous, with the resulting danger of alienating the reader. The beauty of the Côte d'Or, and the fascination and trials of vine-growing are vividly pictured, as is, also, the curse which wine may become—convincing brief, as it were, for the prohibitionists. "Nono" was first published in France in 1910. It is the first work of M. Roupnel, who has lived much in the district he describes, and it was very favourably received in Paris.

"Jacquou the Rebel" was published in France in 1899, and goes back for the scene of its story to the decade following Waterloo. This, also, is a tale of peasant life. It is told in the form of an autobiography of Jacquou from his earliest recollections, when fate left him and his mother to face unaided a world inconceivably hard. He is befriended by a delightful and kindly old Abbé of the type so often found in French novels, and his adventures hold the interest both by intrinsic quality and by the picture of that turbulent period which they present. The translation is more successful than that of Nono. The author, Eugène LeRoy,

who died in 1907, published five novels, of which "Jacquou the Rebel" is generally conceded to be the best. (New York: E. P. Dutton & Company; \$1.90 a volume, net.)

OF HUMAN AND INHUMAN INTEREST

WOMEN, ANONYMOUS, is a book which one lays down to thank the great gods devoutly that life is not as its author, who prudently remains unknown, pictures it. It will be recalled that some ten or twelve years ago, before sex became an accepted subject of dinner-table conversations, there was a young author who published a book called "Sex and Character" and committed suicide a few months later, the only logical course open to a rational being who found himself (or herself) in a world constituted as these and similar authors would have us believe. Conversely, the fact that the world does not commit suicide *en masse*, would seem fair proof that there are things in earth as well as heaven not dreamt of in such philosophy.

The subject is unquestionably of vital interest, and any serious study of it must prove of value in this age when the human attitude toward the questions of sex and its relations to human life are undergoing such fundamental changes. The trouble with this book is that it is neither serious nor a study. Its method seems to consist in seizing upon general human characteristics, selected for their sensational appeal, and filing them neatly under "Feminine." Sex is the constant preoccupation of woman, we are told. They have fewer interests than men. "In fact," says this lordly author, "I do not believe they have any at all,"—the bearing and rearing of the entire race are, of course, matters requiring neither thought nor effort.

Directly or indirectly, sex is, no doubt, a large part of the consciousness of any human being. So, also, are food and sleep and various other requirements of the normal human body. Proof that it is a greater preoccupation with women than with men or vice versa, would be difficult to produce and of little value when presented. Probably most honest students of human nature would admit that it is greater in some women than in some men and less in other women than in other men, while medical authorities would assert that, except in abnormal cases, it is merely the norm of the physical health of the individual. It may be noted, however, that the Winter Garden and kindred institutions work to the taste of the tired business man, not the weary business woman, and that the penchant for collecting "unexpurgated" editions is not a feminine one.

Most of the indecent books and pictures in existence are the work of women. That charge, one has heard before, but the proofs have not yet been shown. True we have novelists such as Elinor Glyn to our discredit, and occasionally a modernist artist grows indiscreet, but, on the other hand, there is Ellen Key, who has written not one, but many books even on this difficult subject without unfairness to men or women and without ever stooping to the sensationalism which delights the author of "Women." And then, what about Sterne and Oscar Wilde, d'Annunzio and de Musset, to say nothing of such artists as Félicien Rops or Matisse?

The "legendary woman," who, we are told, is woman's soul ("she has no other") again robs humanity to the benefit of a single sex. Of course there

(Continued on page 136)



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There's a particular
zest to this flavory
blend of whole wheat
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that just suits the
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To know the gratification of scientific skin rejuvenation it is essential to obtain a Ganesh Strapping Muscle Treatment at Mrs. Adair's Salon. Mrs. Adair's lecture book, mailed on receipt of 3c postage, gives full list of Ganesh Preparations and tells of their uses.

ELEANOR ADAIR

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WHAT THEY READ

(Continued from page 134)

is a legendary woman. There is also a legendary man. Any psychologist would confirm that. From the dawn of self-consciousness in the human race, this inner self, the embodiment of the hopes and ideals of the individual, has existed in every human mind. Is it the human soul, the subconscious self, or a trick of the human brain? Who can tell? At all events, it is not, as this author assumes, a fake, nor is it a feminine monopoly.

Naturally, "a fierce sex war" is the future to which this author, who can not but be very youthful, looks forward. That war will never come, and for the simple reason that life is a bigger and finer thing than this superficial writer has ever dreamed, that the interests of men and of women are not one but infinite, and that mature and sane men and women realize that the great things in this life are accomplished by the cooperation of men and women, not by their mutual opposition. (New York: Alfred A. Knopf; \$1.25 net.)

IMPRESSIONS OF THE KAISER,

by DAVID JAYNE HILL, speaks with authority on the events and conditions which led up to the war. Mr. Hill, for some years American Ambassador at Berlin, had the good fortune to be in Germany during what he describes as "the two most critical periods of the political evolution of the Empire." The earlier of these, 1888-90, was just at the time of the accession of William II as King of Prussia and German Emperor. The second period covered the six years immediately preceding the war. His position gave him unusual opportunities for personal contact both with the Kaiser and with his ministers, and the decade which elapsed between his two visits contributed to the keenness of his perception of the change in Germany under the rule of the "Great War Lord." He leads us step by step through the process by which the Kaiser, mistrusted at first by his people, built up in less than thirty years the most absolute of all monarchies.

In the Kaiser, Mr. Hill sees the incarnation of the Prussian ideal, and, in a sense, the creator of that ideal in

the minds of a people naturally inclined to subservience. As someone had said, "the Germans are the only race in Europe that has never successfully resisted tyranny." They seem to have been born with that enthusiasm for dependence on a higher will which, in a people, is the making of tyrants. Given a people who demand only to be ruled and an emperor who believes himself the final authority on earth, the result is inevitable. As Mr. Hill says, the more the Kaiser rattled his sword and proclaimed himself the All-Highest, the lower the German people bowed before him, and seeing them bow, he, in serene conviction, rattled and thundered the more. Concisely, the German mind is analyzed by this author, who has understood it well:

"Let us clearly understand that the deep longing of the German heart has never been for individual liberty, in the English or American sense. Its craving is for exemption from solicitude. To the German, who even when in bondage can believe he is free, 'freedom' means being free from want and misery. He demands no other freedom. Here is the secret of his attachment to the Empire. It is for him *ein feste Burg*."

The sane and able work of a judicial mind, is this book, giving no place to denunciation, delineating the Kaiser's character and ambitions through his own acts and words and showing how he, aided by the atavistic feudal spirit which in Germany has outlived the centuries, built up a tremendous engine of destruction, subject to no will but his own, and, by the very nature of that will, a menace to every other nation. The dynastic character of the war, the lack of any real grievance on the part of Germany, and the personal desire of the Kaiser for a war of conquest to extend his empire are stated in terms all the more convincing for their calmness and entire lack of denunciation. The conclusion is clear and inevitable that no such organization of a state shall again be permitted to exist to menace the peace of the world and the welfare of its free nations. (New York and London: Harper & Brothers; \$2 net.)



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Allegra, like a newly-opened flower
That lacks but wings to waft its joy adrift
With butterflies upon the sunlit hour.

And in her path, all silver-green with dew,
She met a slim young maple fair as she,
Coquetting with sun and wind as though
It were a madcap maid and not a tree.

When quaintly curtsying low, Allegra said:
"Your frock, my dear, 's the sweetest thing in town!
Pray, who is your modiste?" But like a maid,
It would not tell—just rustled its green gown.

FRANCES DICKENSON PINDER.



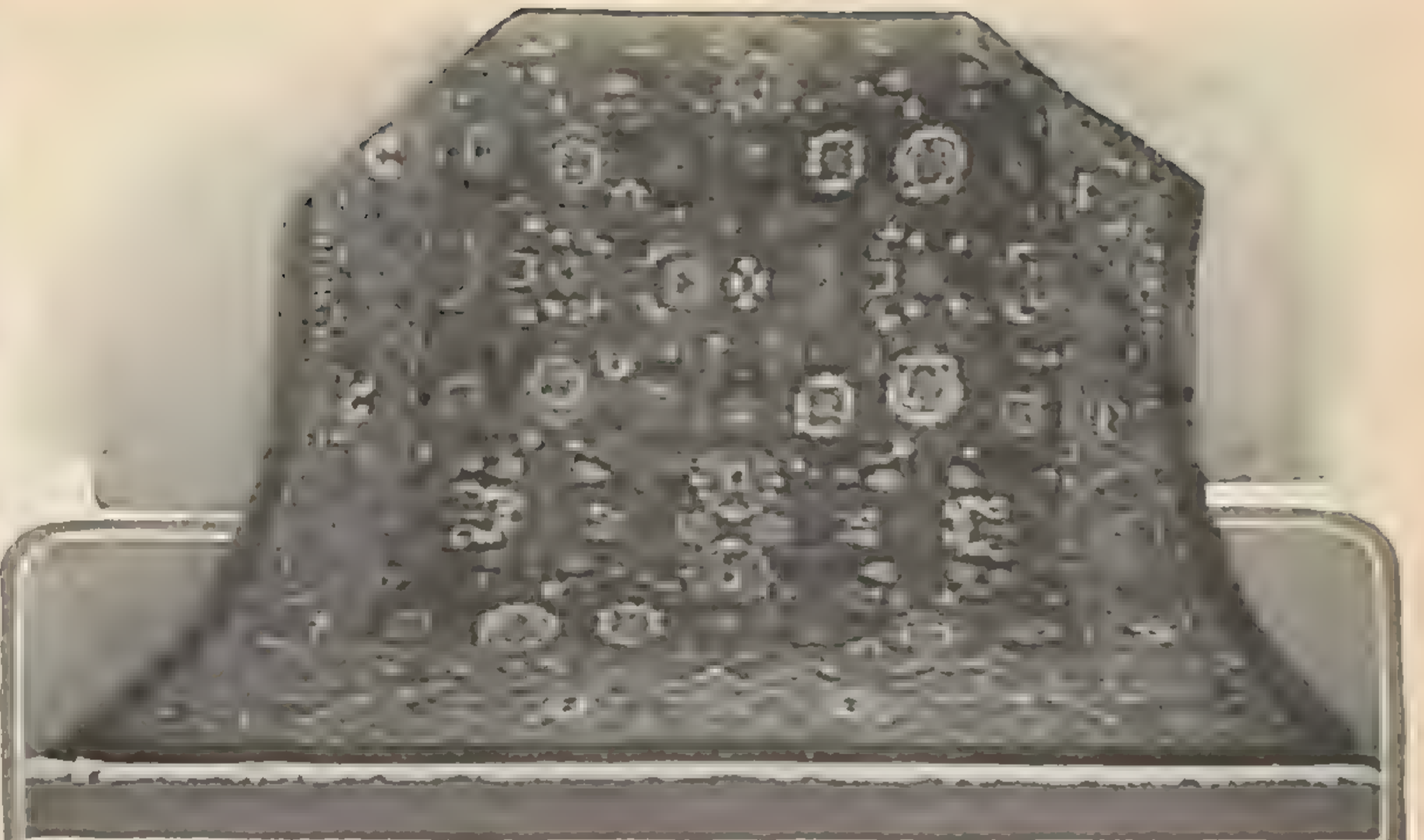
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THE WISDOM of BLUE SERGE

THE theory that thoughts, ideas, and feelings work themselves out in material forms, is open to many adaptations. It is most entertaining to speculate on origins. Some one has said that God must have been bored when He made Kansas, and that California was the reaction. We can muse indefinitely on the optimism that created crickets, or the misanthropy which brought the pelican into view. Perhaps international diplomacy was the cause of the chameleon. But the whole idea is haunting. There is dress, for instance; how unerringly does it reflect the tone of a period of history.

THE EMOTIONS OF THE PRESENT SPRING

Emotion is running high in these days of peace and home-comings. Ideas of line and materials burst from the brains of sartorial creators like the multi-colored balls from Roman candles. The effect is both bewildering and inciting; one has the impulse to rush gloriously about, from tailor to milliner, from milliner to modiste, ordering passionately on the high tide of desire to give emotion material form. In contrast with past springs, which brought only tidings of battle and death, this season brings new hopes and incoming transports. Heretofore, we should have said, in the words of the old English song, "The village seems asleep, or dead, when Lubin is away"; whereas now, we have every impulse to "Bind the hair, and lace the bodice blue."

But in the very abundance which is spread before us, feeling the desire to express ourselves in its terms, we need, more than ever, the power of discrimination. There is a principle which holds good in every expression of art (assuming dress to be an art) a principle which, in soberer times, one may happily apply unconsciously, but which must now be openly declared. That is the principle of understatement, or the manifestation of a fine sense of restraint and selection. As Whistler remarked, when urged to epitomize the secret of his success, "It is not what I put in

which marks the work, it is what I leave out."

Should this principle of understatement be forgotten in the face of the wealth at hand, one may find oneself gazing into the mirror at a spectacle resembling the Pied Piper of Hamelin, before one realizes how ingenuous has been the reaction to impulsiveness and emotion.

But to reduce this abstract truth to the concrete subject of clothes, one discovers that there is no material which so perfectly displays restraint as a very dark blue serge. The colour and the texture in themselves suggest a world of tempting opportunities ignored. Thus there is implied an experience with, and knowledge of, infinite varieties of other hues, other clothes.

According to the need of the wearer, the blue serge may be made up into a coat and a skirt, or into a one-piece street dress. With an exacting eye for the narrow shoulder, the close-fitting tapering sleeve, and the utmost precision of finish and cut, coupled with a resolute determination not to concede an inch to the skirt hem, one may give free scope to other lines. Once these details are observed, the most fantastic sweeps of the tailor's shears may be allowed.

BLUE SERGE AS A BACKGROUND

Blue serge is the most efficacious background for accessories of the toilet, and for little finenesses. Let it be a starting point for pearl grey or sand coloured spats, for matching mousquetaire suede gloves rolling loosely over the tight wrist, for a dark hat of concentrated lines and for a fur neck-piece of reduced proportions. Then, as a signature to the work of art, as well as an insinuation of what one might have done, let the veil etch a mad design in one bold detached pattern upon the cheek. This is a dashing touch in a costume otherwise reserved.

Blue serge is unassailable, impeccable. It is clever, and it is wise.

MIRIAM GROSE ROBBINS.

APRIL

*April, my April, come over the plain,
Sandaed with amethyst, starry with rain;
Dower me with winds that are silver and blue,
—Lilacs and shadows and fire of the dew.
Bring me the thrush and the slim daffodil,
—April, my April, come over the hill!*

*Dance with me, laugh with me, shimmer and sing,
I am thy dreamer and thou art the spring!
Sunlight and moonlight are raiment for thee,
—April, my April, come over the sea!
Pan is thy piper and follows thee still,
Up out of Arcady over the hill.*

*Starriest dancer of roses and rain,
Bring me my far away sweetheart again;
Laugh with her laughter immortal and sweet,
Look from her lashes and dance with her feet.
Crowned with her grace that is haunting me still,
—April, my April, come over the hill!*

VIRGINIA BIDDLE.

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In a great many instances, however, we have been asked by the offenders to accept their assurance that they did not use our material deliberately, and to discontinue suit. We have been told, for example, that the material was used by their staff artist, without their knowledge or consent; or that they did not think we would object; or that it was used to advertise the product of a manufacturer who is an advertiser in Vogue, and so on—a variety of excuses which in no way relieve an infringer from responsibility.

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ing of matter which has cost him time and money to secure, and the exercise of careful judgment to select for publication: it is as fundamental a law and as easily understood as the law against ordinary theft and robbery, and we do not feel that we should be asked to consider, and certainly not to accept, any excuses when our published material is stolen from us any more than we should if it were an ordinary theft.

Hereafter, any infringements of Vogue's copyright which come to our notice will be turned over to Vogue's attorney for settlement, and neither the President of the Vogue Company nor any of the executive officers will enter into any correspondence relative thereto. The settlement will be entirely in the hands of our attorney and any correspondence on the subject which may be addressed to the Vogue Company will be turned over to him.

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Publisher

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DRESSING ON A WAR INCOME

(Continued from page 81)

tons on linen loops trim the front of the skirt. Hand-work adds to the unusual value of this dainty frock which may be bought for \$40.

A YOUTHFUL MODEL

Pale pink organdie is used for the frock at the top of this page. This dress is especially designed for the young girl or youthful matron. The way that the lace is used on the skirt gives it particular distinction. Rows of narrow Valenciennes are stitched to the under side of the organdie skirt. A long-waisted bodice is marked over the hips by a cording of the organdie. A rosette of the organdie finishes one side, and a sash of deep rose and white striped ribbon marks the natural waist. The short sleeves and the neck are finished in the flesh organdie bound in the pink; the price is \$50.

Light tan foulard, decorated with a scroll design and large coin spots in navy blue, makes the gown sketched at the upper left on page 81. The skirt is cleverly draped around the ankles and up at one side and has two straight panels at the back that hang loose. Acorn buttons of navy blue foulard make two straight lines down the front of the bodice. The short sleeves are untrimmed, while the square neck-line is trimmed with a collar of plaited tan chiffon, edged with blue. This dress is priced at \$95.

The charming frock sketched at the upper right on page 81 is developed in heliotrope voile. It is dainty enough for any afternoon affair in the summer and practical enough for morning wear. The skirt is quite straight, draped just a little on one side, and has full gathered panels at either side which are made up of just one deep tuck after another. Each of these tucks is finished with wide hand-hemstitching, as is the



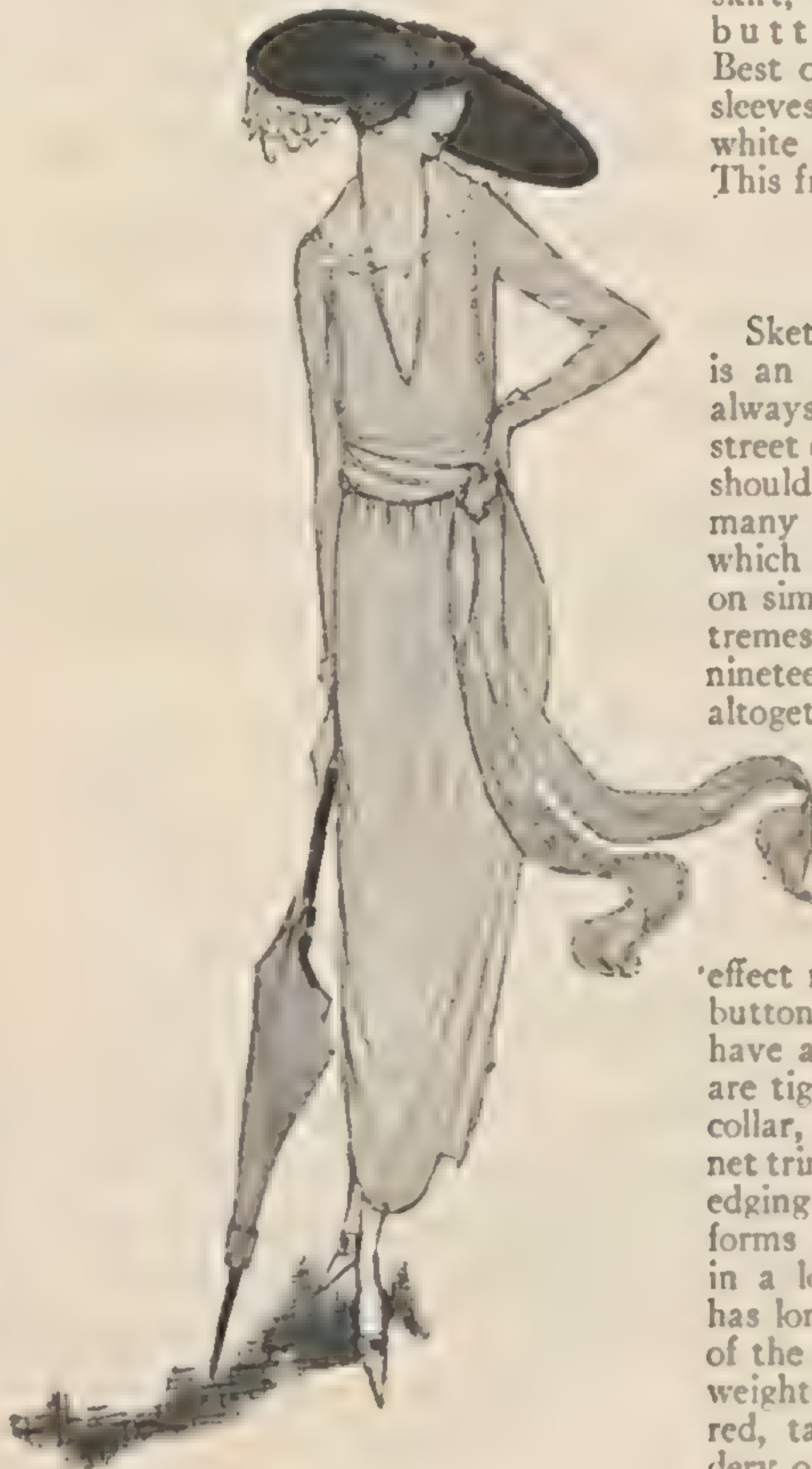
Pink as a rose is a gay organdie frock especially designed for the young girl and unique with rows of lace stitched to the under side of the skirt

hem of the skirt itself. A narrow sash belt ties in a bow at one side of the front, and from it hang the most flip-pant looking ends, finished with loops of the voile. The bodice is especially youthful. It is made on a yoke which is corded, has two hand-hemstitched tucks, such as are on the panels of the skirt, and fastens with white crochet buttons that have heliotrope loops. Best of all, the round neck and elbow sleeves are finished with a crisp frill of white net, turning back on the sleeve. This frock may be purchased for \$60.

A PRACTICAL SATIN GOWN

Sketched at the bottom of this page is an example of the ever smart and always practical gown of black satin for street or afternoon wear. Every woman should have a frock of this sort, so many and varied are the occasions on which it may be used. This one is cut on simple youthful lines, avoids the extremes of fashion, though being strictly nineteen-nineteen in its effect, and is altogether a most wearable dress. The

skirt hangs straight and has a draped loose panel at the back, such as many of the new spring frocks show. The rather plain bodice has a deep V neck and the suggestion of a waistcoat effect marked by the round black satin buttons. The sleeves are kimono cut, have a bit of fulness at the elbow, and are tight at the wrists. The full round collar, vestee, and cuffs are of white net trimmed with pin tucks and a dainty edging of Valenciennes lace. Black satin forms the attractive girdle, which ties in a loose knot at the side front and has long ends that come to the bottom of the skirt, finished with a deep fringe weighted with beads of various shades, red, tan, and grey. There is embroidery on the sash ends in the colours of the beads, but the frock may be purchased without the embroidery, if one so desires. With the embroidery, the dress is priced at \$105; without it, it may be had for \$95.



This ever smart and always practical gown of black satin clings to conservative lines and brightens its existence with a bead-weighted sash

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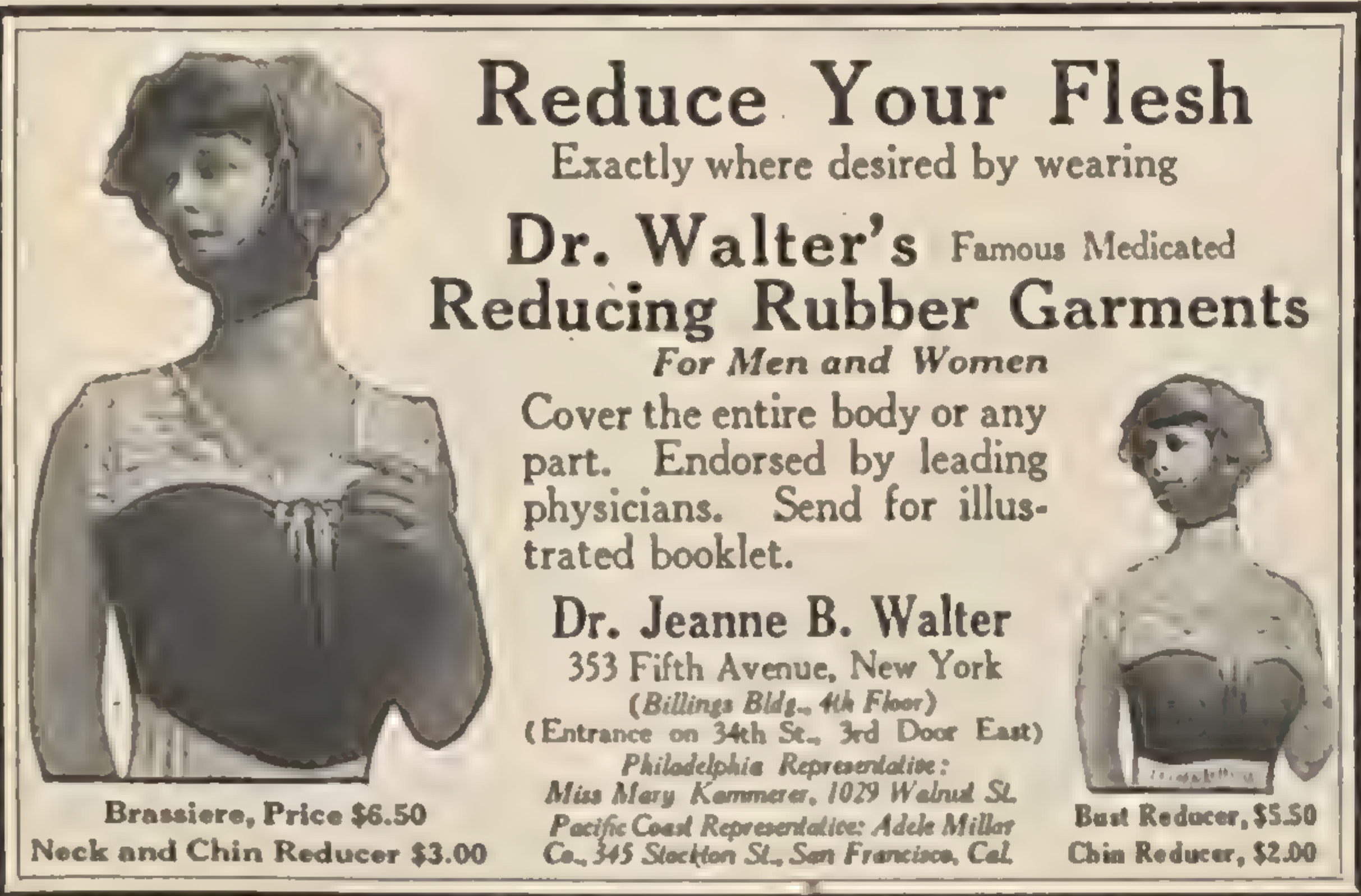
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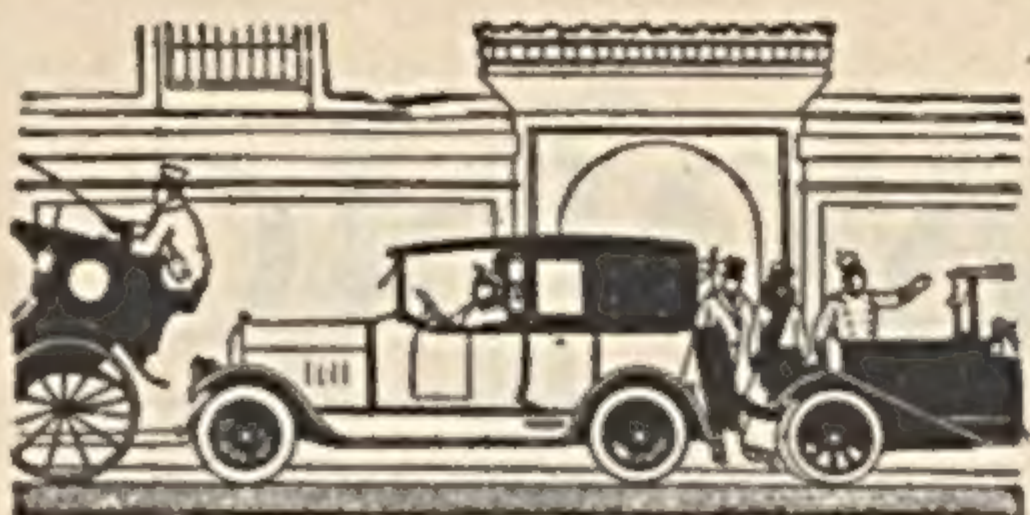
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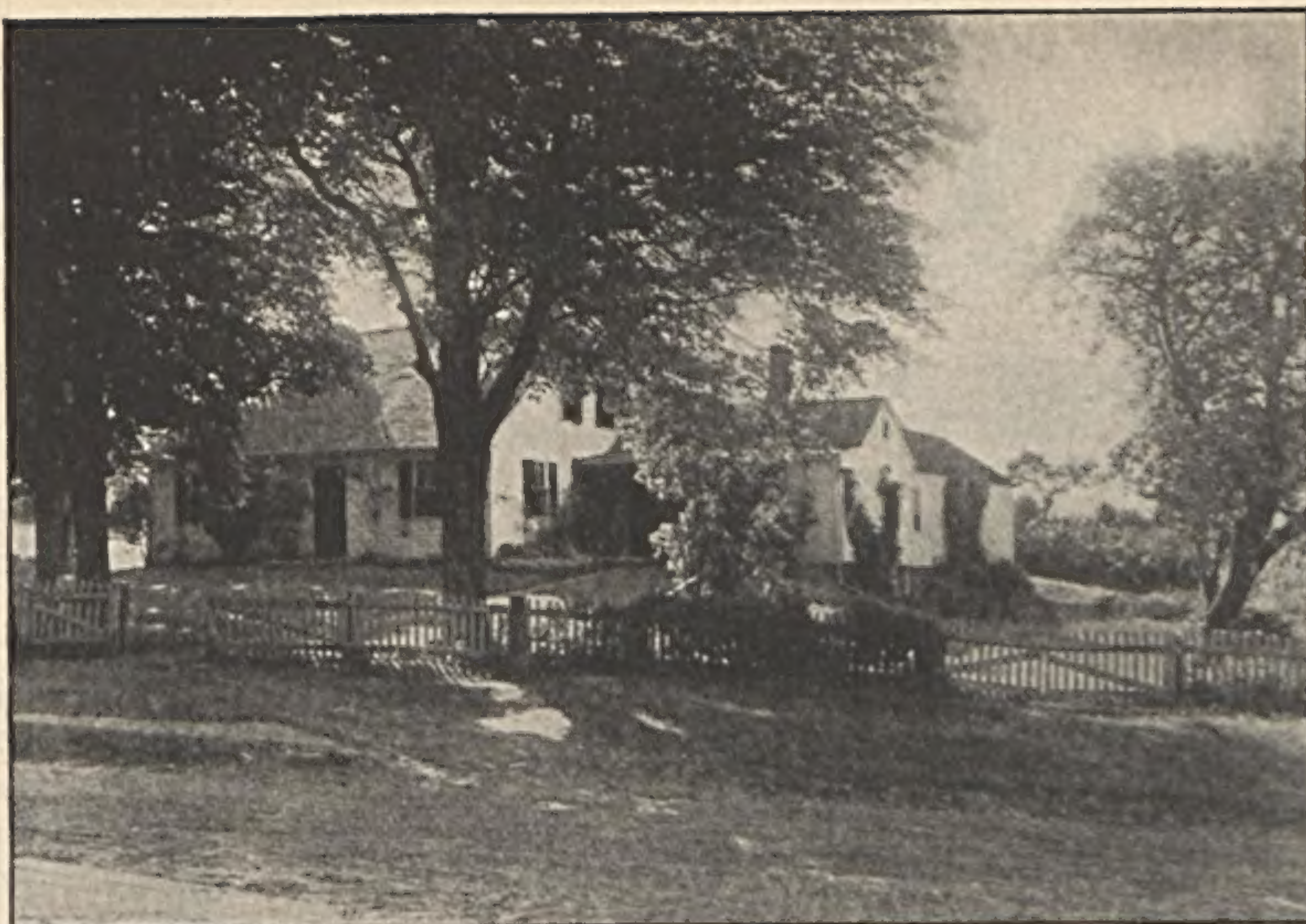
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